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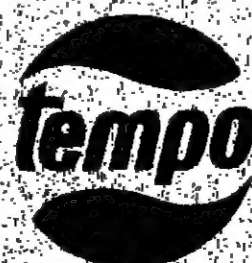
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 Friday, August 3, 1984





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Jerzy Szelinski's cover photograph of twilight in the desert might be taken as a comment on the speed of Israel's coalition negotiations.

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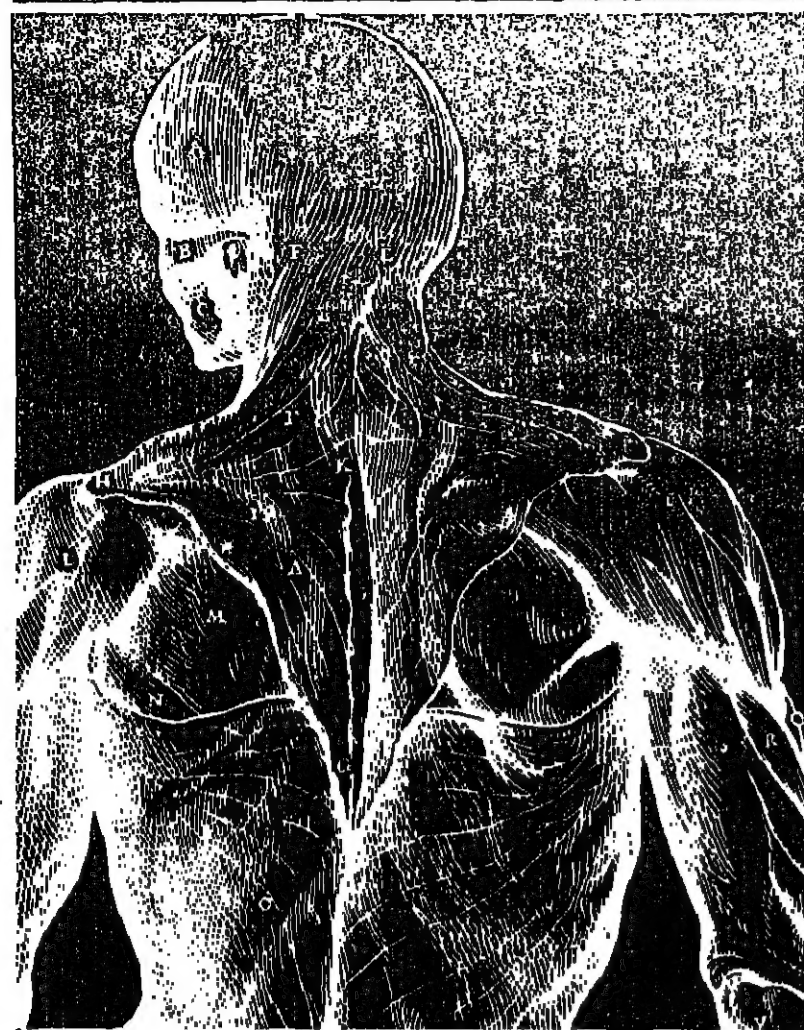
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## Anatomy of the body politic

Is the country now divided into two opposing—and roughly equal—political blocs? The Post's MARK SEGAL and ROY ISACOWITZ look for the answer, in the Likud and Labour camps.

THE LIKUD has emerged with much greater self-confidence from the 11th Knesset elections. Having feared the worst, it feels that the loss of 100,000 votes is not all that bad, considering its low expectations at the campaign's outset, and that, despite the loss of seven mandates, it has entered relatively unscathed into the post-Begin epoch. No longer are there any nagging questions about how the political heirs of Menachem Begin would fare once their spiritual father and ideological mentor left the stage.

Confuting the predictions of a smash Labour victory, the Likud has once again come out almost on a par with its traditional adversary. Labour speakers can no longer dismiss the Likud as "an historical accident" and some of its leaders even quietly contemplate what was unacceptable a short time ago: a partnership in a Likud-led grand coalition. Basing themselves on social scientists' analyses of democratic-political trends, Likud spokesmen refer to their party as the wave of the future, with Labour's voting base destined to shrink. Although the final shape of the next government is—at the moment of writing—still a big question mark, it would seem that the oft-predicted break-up of the Herut-Liberal union is not on the cards. Not yet anyhow.

If the Likud does from the new coalition, then we can expect a very tough line, with priority given to cracking down on the "one-sided and unbalanced anti-Likud written and electronic media." That phrase, angrily enunciated by Premier Yitzhak Shamir at Likud headquarters on election night, finds a strong echo among his more youthful party workers, including two of the coming men who were responsible for the successful organizational work of its election campaign.

THE HERUT organization chief Michael Reiser, 38, has reinforced his reputation as an organizational wizard. He was put in charge of running the national machine from the Metzuza Ze'ev headquarters by Likud's campaign chief, Deputy Premier David Levy, whose party caucus he has managed for a number of years. But he built up his own party power-base, independent of Levy, with the result that it did much better in the Herut selection process this time than in 1981.

The main conclusion that should be drawn from these elections to Reiser's mind, is that the Likud is a permanent central element in Israeli society and its political system. He regards the fact that, despite the many unfavourable elements, the Likud has only three fewer mandates than Labour as an impressive achievement. Moreover, he is more confident than ever that the Likud represents the wave of the future, especially since it did so respectably even without Begin.

He notes that the Likud started at a disadvantage. First of all there was Begin's resignation and Herut's election of its new leader, with Shamir winning narrowly over Levy. Then came the municipal elections, from which the Likud emerged with many scars. There was dissension between Herut and the Liberals and among Herut local leaders, with these factions splitting the state and some of them running as independents. That campaign left a burden of debt on many branches.

After that came the early national elections imposed on the Likud. While Labour for once presented a united leadership, Ariel Sharon contested Shamir for primacy and emerged with a respectable showing. There were squabbles with the Liberals and prolonged tensions between Herut and its junior partner.

But Reiser's chief complaint is reserved for the media.

"There was an all-out and sustained offensive in all the newspapers and on the state radio and television to bring about a change of government. They all hitched themselves to the Labour hand-wagon. In my view, the overwhelming impression of an impending Labour victory, reinforced by the opinion polls, led too many journalists to compete as to who could be more anti-Likud. It's not the opinion articles or the editorials I object to so much, but the slanted reporting. On that, we'll have to discuss what is to be done. I personally sent a letter of protest to the publisher of one newspaper regarding a highly incorrect piece of reporting."

"Shimon Peres' meetings were described in glowing terms, while our rallies were treated with contempt and the attendance figures were always underestimated. Yet little attention was paid to the fact that while we launched and closed our campaign with mass rallies attended by many thousands, Labour could not muster such a demonstration of strength."

In the Herut organizational chief's considered view, this kind of reporting boomeranged against Labour, galvanizing the Likud campaign workers into greater efforts. He singled out the case of the Jerusalem working-class neighbourhood of Musrara, where the Labour chairman's visit was described in such terms as "Peres conquers Musrara," yet the results at the polls showed the low level of Labour support there. All those reports of "The new Peres conquering the neighbourhoods" should be read now and compared to the actual results, he observed.

REISER DID NOT see the Likud's loss of seats as a calamity, first

AMIDST ALL the current political confusion, at least two conclusions can be safely drawn. First, the Alignment did not succeed in wooing more than a handful of voters out of the embrace of the Likud. The Alignment-led group of parties (including Shinui and the Citizens Rights Movement) returned to the Knesset with the same 50 seats it won in the 1981 elections.

Second, it is clear that the country remains divided into two camps (whether national or not) of roughly equal size. The large body of floating voters discerned by the early polls—and thought to be composed almost entirely of disenchanted Likud voters—returned to vote, *en masse*, with the ruling party. Despite the movement within each of the two camps, the political system remains static.

The election results have aroused concern within the ranks of the Labour Party—and not only because the country appears to be virtually ungovernable. The Alignment may have emerged the largest single faction, but its failure to win ground on the nationalist-religious side of the political divide represents more than just a campaign setback. Seldom have circumstances been as favourable for an opposition victory.

Labour activists are dismayed by their failure to reach large sectors of the population, and fear that at least some of these are slipping out of the Alignment's potential reach. At the same time, they are unanimous in their belief that the problem runs far deeper than the dynamics of one election campaign. The tactics and strategy of the campaign are one thing; the fundamental strength and appeal of the labour movement are another thing entirely.

YET, THE TWO cannot be that easily divorced. Election campaigns stir the pot; they create a public image and elicit a public reaction that, to a large extent, become the new reality. If Labour sees itself as the purveyor of a distinct morality and system of values—as it does—the election campaign and its results are necessarily the starting point for the efforts at rejuvenation.

The campaign was aimed at winning votes, not converts. There is no doubt in Labour that what is not achieved in the four years of a Knesset session cannot be achieved in the four weeks of a television-based campaign. All campaigns, says Labour maverick MK Yossi Sarid, are cosmetics; they attempt to hide blemishes and highlight beauty spots, without altering the basic features.

Sarid, who played a leading—maybe even dominant—role in the Alignment's TV campaign, is satisfied that the campaign was correctly oriented and soundly run. It was not a matter of personal caprice, he says, but a battle plan based on the party's polls and daily research. All pointed to a large body—at times as much as 35-40 per cent of the total electorate—of floating, mainly ex-Likud voters. To pull at least some of these in, the campaign was aimed at the right, which, for Sarid, meant consciously denying much of his personal political identity.

Labour's studies came up with a composite picture of the floating voter: He/she does not support the Alignment on defence and security issues, but thinks that the Likud is incompetent, especially when it comes to the economy. And today, the economy is the most pressing concern. On the other hand, he

doesn't really think that the Likud is responsible for the economic mess, and basically, the Likud are not bad guys. He is amenable to an approach by the Alignment, but not an approach that lambasts his former idols—and by definition mocks the vote he cast last time around.

"It was clear that we had to go carefully," says Sarid, and that they did. The campaign was reportedly the cleanest—some say the most boring—in Israel's history. Except for one or two celebrated incidents, the Alignment did not stoop to personal attacks on the Likud or its friends. "Never before has there been as much harmony as there was between those running this campaign," Sarid says.

However, not everyone agrees that it was the correct campaign to run, and the results do not point to overwhelming success. Sarid concedes that the data on which the campaign was based, the polls and studies, may have been incorrect, leading to incorrect strategic decisions.

Veteran campaign manager MK Aharon Harel begs to differ: In essence, he says, the campaign was wrongly oriented, no matter what the polls showed. "Cars run on gasoline, not water."

A campaign's gasoline is ideology, says Harel, who ran the Alignment's 1981 election campaign. "Elections are an ideological contest," he says flatly. "The more you emphasize ideology, the better your chances." But ideological elections tend to be far rougher than the non-ideological kind. He does not accept the popular pre-election belief in the Alignment that a quiet campaign would benefit the party. Calm works to the benefit of the party in power, he says.

because two of its mandates went to its nearest ally, Teliya, and another two to Shas, which he claimed was sure to join a Likud government, adding ominously, "unless it wishes to meet Tami's fate." Anyhow, he pointed out, Teliya got its extra votes from Herut, and in turn lost its most radical voters to Kach.

"In the circumstances, when everyone expected an earthquake, we didn't do so badly," he said. Moreover, it must be taken into account that we only had one third of the campaign funds at Labour's disposal.

It's an axiom in elections the world over that there is a direct connection between the amount of money at a party's disposal and the number of votes it gets.

Reiser had been optimistic from the start, arguing with his more pessimistic co-workers that the Likud could rely on a hard core of loyalists which he estimated as the equivalent of 35 mandates.

"I travelled daily from one branch to another, so I was able to get a sense of grass-roots sentiment. I found kernels of the faithful who will follow the party through thick and thin. Moreover, the polls notwithstanding, it should never be forgotten that the dominant mood in the country is in tune with the Likud's ideological positions. That was certainly grasped by Labour. Hence it concealed its dovish trends and dovish spokesmen such as Abba Eban, Yossi Sarid, and all of Mapam. The main thrust of the Labour campaign was to blur the ideological differences with us. Instead, they focused their appeal on being better managers of the nation's affairs."

He again complained about slanted reporting in the independent press.

"I know I'm opening myself to criticism, but if we wish to survive as the ruling party, we have to be tough. I tend to propose that we punish hostile newspapers by withholding advertising from government companies, we are not Christians; we don't have to turn the other cheek. Look, I don't want official mouthpieces, but I do insist that we be given a fair deal."

Another conclusion: the Likud



(Above) The Likud's Goldstein and Reiser: unkind words for the media.

immediate opening of a second TV channel and the acquisition of a newspaper, not only to propagate Likud views but to train a cadre of pro-Likud journalists who would work through the media.

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must see to it that it never again lacks funds for its election campaign. Reiser claimed that most branches were short of money at critical junctures, denying them the possibility of reaching more voters. They had to be satisfied with a district HQ covering six polling areas rather than one for every three, which would have made it much easier to reach voters on election day.

He also disclosed that for lack of funds, he had had to abandon several big projects. One of these was a huge pro-Likud performance of all the most popular Oriental pop stars.

Reiser believes that the Likud must henceforth be much tougher in applying what he defines as "the culture of government," this means no longer allowing the employees of



(Above) Labour's Sarid and Solodak: winning votes, not converts.

does not buy the goods of Peres and Rabin, he says. The election showed that they do not go for concepts such as justice, equality and *legiyim*. Much of the country does want to rule over a foreign nation.

Nevertheless, Labour is not giving up the battle. The country and the people are too valuable to leave in the clutches of the Likud, says Solodak. "We have no reserve country and no reserve nation. We have to fight to put our message across, no matter how difficult." The weapon in the fight is education, and the crucial strategic vantage point is government.

All those interviewed, including such leading doves as Sarid and Harel, were unanimous that the Alignment must make every effort to establish the next government,

whatever the cost and however distasteful the composition of the government may be to personal principles. Harel put it most succinctly: "If I believed that by leaving the Likud to flounder in the mess it created, the Alignment would soon be in a better position to return to power, I might support that option," he says. "But I don't believe that. History shows that dictators are born in situations of economic crisis and rising clericalism. That is when the call for a strong-man is heard." The future of Israeli democracy may well hinge on the Alignment returning to power now, he says.

Consequently, Harel, Sarid, Labour youth leader Haim Ramon and other doves are swallowing hard and accepting the possibility of an Alignment-led national unity gov-

ernment. Their concern for Israeli democracy and the moral tenor of the nation is palpable.

Sarid adds a tactical dimension. Government, he says, is a powerful educational tool. The country's leaders can have an enormous effect on the thinking of the public. But he stresses that the governing party and its leaders must be honest with themselves and true to their principles, in order to educate by example. The Alignment's waffling on the Jerusalem Law, which it supported despite repeated statements opposing it, is an example that should not be repeated, he says.

Harel takes up the government as education theme. Diplomatic breakthroughs can be tremendously educational, he says, as with the peace with Egypt. With one stroke, the specific consciousness of a nation can be radically altered.

ALL ARE CONVINCED that the resuscitation of Labour as a moral and ideological force that nevertheless succeeds in reaching out to the voters depends ultimately on education. Not the five-minute spot education of an election campaign, but years of slogging and grass-roots work. Each of those interviewed places the emphasis on a different aspect of education, in accordance with his or her personal inclination.

Sarid, the consummate politician, calls for a party of salesmen, knocking on doors to hawk their wares, taking a hard-sell approach. "We have not sold with enough vigour until now," he says. "We must get out and explain that the West Bank is not only a Palestinian problem: it is a Jewish problem as well. We are Siamese twins." Labour, he says, has failed to sell its achievements

and its virtues.

Harel believes that the work must also be done outside the political arena—"civic work." The Labour Party is not in a position to educate, he says, but the labour movement is. Teachers and parents must be made aware of their potential influence on the educational system and must be organized to utilize it. The youth movements must return to their ideological roots for renewal, and the Histadrut-affiliated labour councils must serve as the focus for shop-floor education.

As befits one who has spent her life on a border kibbutz, Solodak is a proponent of "outward education"—cooperation between the kibbutzim and their neighbouring towns and villages in all spheres of activity. She is concerned that the labour movement has failed to convey its values. "We in Geshet have suffered as much as Kiryat Shmona or any other border settlement from Katyushas and the like, yet we don't regard all Arabs as enemies," she says.

"We are as security conscious as anyone else due to our personal experiences, but we believe in territorial compromise and not total occupation." The key, Solodak believes, is in the ability to make distinctions—between Israeli Arabs and terrorists; between territory needed for security and territorial aggrandizement.

Solodak is proud of the kibbutz movements' settlement record and believes that they should have been the answer to Gush Ezerim. But the labour movement has not managed to get that across. It is far easier, she says, to sell the Likud's

for finance minister in 1981?"

Mention of the role of entertainers in the campaign brought the comment that whereas Sefi Rivlin's satirical barbs served the Likud's attack strategy well, Labour made a serious mistake in using the Gashash trio, which only succeeded in upsetting ex-Likud voters.

"I heard that Yossi Sarid was in total control of the Gashash segment of Labour's campaign, so I have to thank him again, as in 1981 and 1977, for having been a real Likud electoral asset."

"Begin's greatness as a politician was his capacity for tackling the Labour leaders so effectively. This time, it was only in the final run-up that we took on the Labour leaders and initiated arguments with them. As a general rule, if it were up to me, I would never leave polemics either to the announcer or to any comic turn. I think the public finds it wrong and irritating."

THE HERUT MK contended the experience of campaigning had not only bound all party factions together but had forged the link with the Liberals. He praised a number of the sister party's politicians for their role: Justice Minister Moshe Nissim as information head; Tourism Minister Abraham Shafir as Levy's deputy campaign chief, and Micky Albin and Menachem Atzmon as campaign treasurers.

To a question about the Liberals' demand for a reversion to their equal role and equal share of top positions as in 1977, Reiser replied: "For that they'd have to bring in the same kind of vote as in 1977. Unfortunately, their old constituency has deserted us. Just examine the polling returns in middle-class districts, where our share has decreased, while the curve

(Continued overleaf)



(Continued from page 5)

continues to rise in poor neighborhoods.

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As soon as the new Knesset gets down to work, Reiser intends to revive two of his initiatives which, he asserts, will reform the electoral system, first he hopes that this time there will be support for his proposal to raise the entry threshold for a faction to at least 2.5 per cent of the votes, or three seats.

A second measure, which he originally formulated in 1983 and which earned the Likud's support, was his own electoral reform bill, which drew on the Belgian and West German systems. His idea calls for each party to submit its list of 120 candidates in alphabetic order, with voters getting two balloting slips. One enables them to vote for the party of their choice, the other to select a particular candidate.

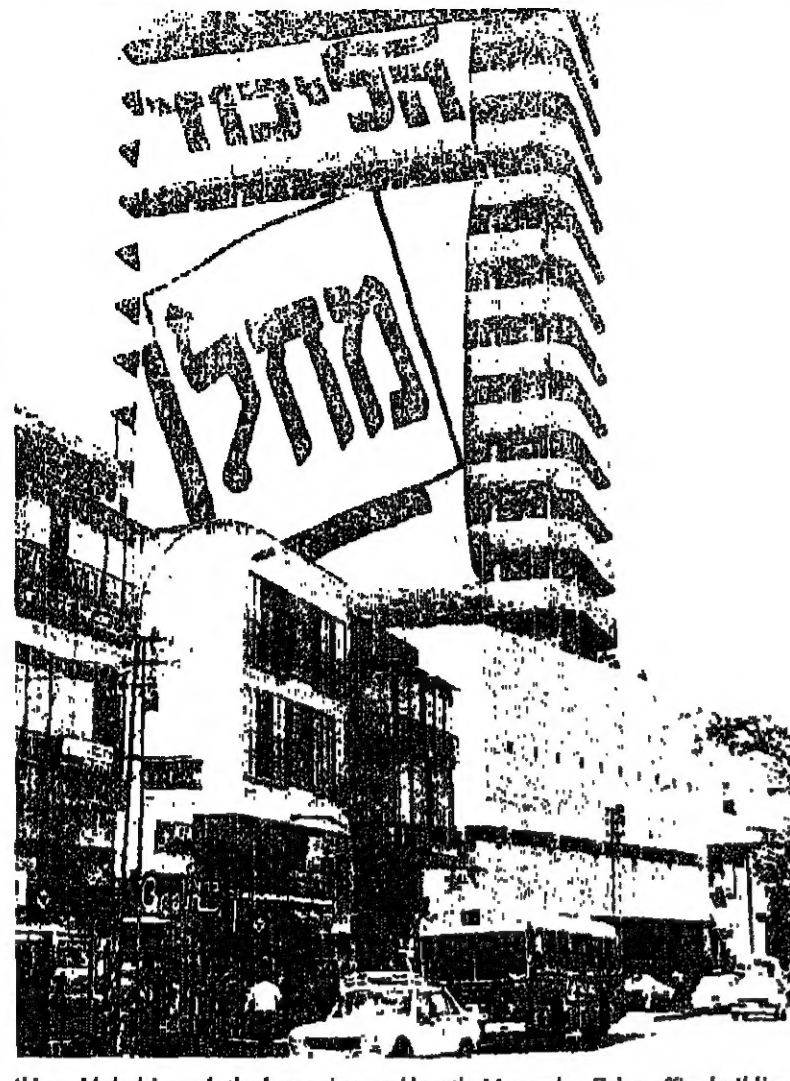
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"Vote Mahul," reads the huge sign on Herut's Metsudat Ze'ev office building.

have instituted a constituency clinic, receiving members of the public in his home town of Kfar Sava and such surrounding townships as Herzliya and Ra'anana. He is No. 29 on the Likud list, having entered politics along with Moda'i in the so-called "third force" that joined the Liberals in the early '60s. He was even then a great advocate of the Gahal, for which the opponents dubbed him "Herut's fifth column." Tel-Aviv born Goldstein studied law, but has never practised, and has been general secretary of the Israel Contractors Association as well as a member of a district labour court.

He reacts frantically to idle talk of Liberal inactivity during the election campaign, protesting that they did more than their share. The seventh floor of Metsudat Ze'ev was called "the Liberals' floor," because it con-

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have instituted a constituency clinic, receiving members of the public in his home town of Kfar Sava and such surrounding townships as Herzliya and Ra'anana. He is No. 29 on the Likud list, having entered politics along with Moda'i in the so-called "third force" that joined the Liberals in the early '60s. He was even then a great advocate of the Gahal, for which the opponents dubbed him "Herut's fifth column." Tel-Aviv born Goldstein studied law, but has never practised, and has been general secretary of the Israel Contractors Association as well as a member of a district labour court.

He reacts frantically to idle talk of Liberal inactivity during the election campaign, protesting that they did more than their share. The seventh floor of Metsudat Ze'ev was called "the Liberals' floor," because it con-

tinues to rise in poor neighborhoods. Yet at campaign HQ., relations were harmonious, and for this Reiser especially praised Liberal MK Pinhas Goldstein, who shared the burden of organizing election day together with Herut Deputy Agriculture Minister Michael Dekel.

MARK SEGAL



Child poses with Labour poster. Party did not fare among the younger voters.

and should be taken to heart, Sarid says. But he discerns a lack of ideological clarity in his party.

"Some see themselves as socialists, others as social-democrats, he says. He himself has problems with

social-democracy. It is being tested around the world, he says. "I doubt whether I would join the government of Mitterrand in France or Gonzales in Spain, in view of their present policies."

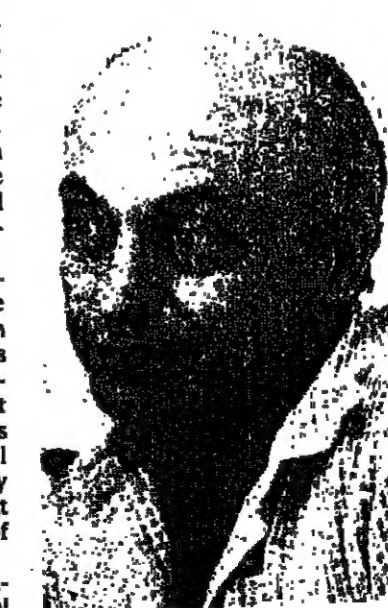
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As soon as the new Knesset gets down to work, Reiser intends to revive two of his initiatives which, he asserts, will reform the electoral system, first he hopes that this time there will be support for his proposal to raise the entry threshold for a faction to at least 2.5 per cent of the votes, or three seats.

A second measure, which he originally formulated in 1983 and which earned the Likud's support, was his own electoral reform bill, which drew on the Belgian and West German systems. His idea calls for each party to submit its list of 120 candidates in alphabetic order, with voters getting two balloting slips. One enables them to vote for the party of their choice, the other to select a particular candidate.

THIS bill is designed to increase accountability to the electorate. "It will take the choice out of the hands of the party machines and oblige MKs to cultivate a direct contact with voters in various regions. It will also enable new forces to enter."



Aharon Harel.

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ROY ISACOWITZ

FRIDAY, AUGUST 3, 1984

HONESTLY, you could die laughing. A few years ago, at the 10th convention of the Kahane-affiliated Communist Youth League, a "foreign journalist" suddenly began hurling Coca-Cola bottles at the two Soviet delegates on the platform. As he wound up his pitching arm for an additional shot at the by now moving targets, the newsman's awful wig slipped off to reveal your favourite and mine, Yadeves and Gen'l'men Rabbi Meir Kahane.

In 1972, Kahane had also popped up, somewhat unexpectedly, in *Playboy*. No, not in the centrefold with a staple through his tummy - which alone would have made that issue a collector's item - but in an interview in which he claimed that he had spent two-and-a-half years in the extreme right-wing John Birch Society as "Michael King," an undercover agent for the FBI. Presumably the Feds were working according to the long-established principle, "It takes one to catch one."

This unconfirmed story is presumably the basis for the current crop of rumours that Kahane once worked for the CIA.

It seems, to do Kahane justice, that his contacts with Mafia chief Joe Colombo, alluded to by Shmuel Tamir MK in the Amihai Paglin arms-smuggling trial in 1972, were also nothing more sinister than a misguided attempt to make Italians "respect the Jews."

Earlier, a group of Kahane's Jewish Defence League "soldiers" had released a cageful of very frisky mice among the audience at a concert given by Soviet artists in a mid-town Manhattan theatre. The alarmed audience certainly showed exaggerated respect for the mice in their midst, rising to their feet and even climbing onto the seats, but there was no noticeable increase in the esteem afforded by the Soviet government to its Jewish subjects.

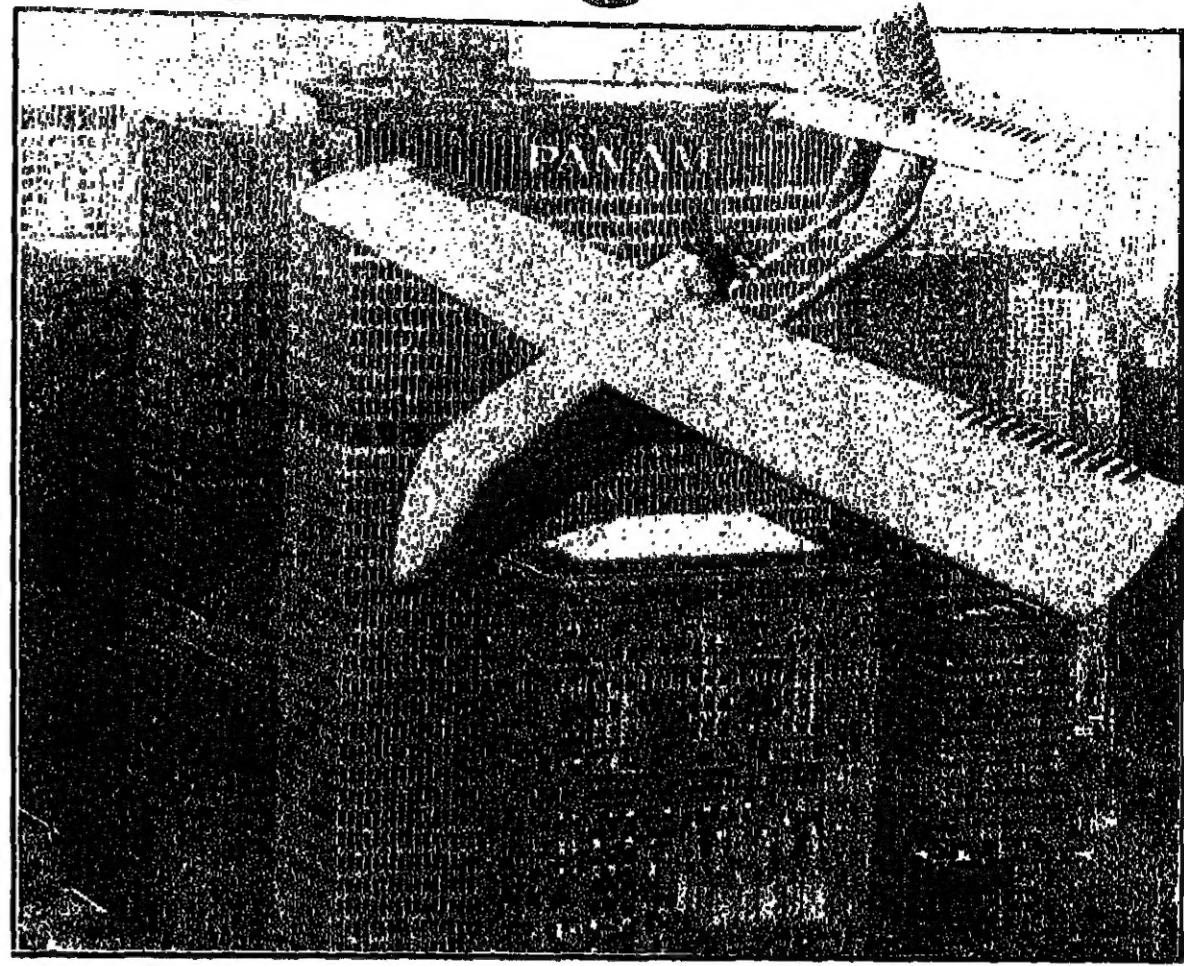
About the same time, another bunch of Kahane's lively lads were at work in a Bronx Park basement, busily constructing a radio-guided model plane with a six-foot wing-span. Guided from an automobile cruising along Park Avenue, the plane, loaded with six sticks of TNT, was to be flown into the offices of the Soviet mission and detonated by the press of a button.

It sounds almost as if the JDL bomb squad had been inspired by a *Tom and Jerry* cartoon and it eerily presages a later manifestation - Ari'el's boys trying to float over our borders in hot-air balloons and hang-gliders. But it was not an inspired bit of lunacy on the part of cartoon film animators; the facts are vouched for by the special task force set up by George Bush, then ambassador to the UN, to carry out surveillance on every known JDL member. The force included agents from the Secret Service, the FBI, the New York DA's office, the Justice Department and the New York Police Department. Bush was carrying out President Nixon's orders to prevent the JDL jeopardizing U.S.-Soviet relations.

Had the booby-trapped plane exploded in the offices of the Soviet mission, however, the results would have been nothing like a cartoon bomb - soot-blackened diplomats dressed in tatters, looking comically chagrined. Instead of these cartoon-convention indignities, there would have been charred and dismembered bodies and spilled intestines - all the three-dimensional, technicolor horrors that your dedicated bomber tries to ignore.

In 1975, our intrepid hero was sentenced to a year in the slammer for

## Laugh along with Meir



### WITH PREJUDICE Alex Berlyne

Kahane is the noisiest advocate of the "Arabs out" approach. When he speaks, the simple-minded can picture a sort of Cecil B. DeMille spectacle. All the Children of Ismael - together with their flocks, their herds, their donkeys, their Mercedes cars, some of them with their jingling swan-necked ewers of *sax* on their backs, others pushing carloads of *pittu* or carrying loads of bricks - would be crossing the Jordan in the wrong direction in a sort of reverse Exodus, accompanied by Ernest Gold's theme song (slightly adapted), "This Land is Not Mine."

An ingenious mind like Rabbi Kahane's can rationalize any belief however absurd and, in the process, deceive himself quite as much as his audience. "Most sane persons have a pretty low standard of reasoning," Robert H. Thouless reminds us in *Straight and Crooked Thinking*. "Ask the average man in the street why he thinks the world is round and he will give you a set of very bad reasons. Ask the flat earth fanatic why he thinks the world is flat and he will probably give you a much better set, for his reasoning powers have been sharpened in continual controversy with people holding the orthodox view."

HONESTLY, you could die laughing - or you could simply die, without so much as cracking a smile. Rabbi Kahane's Jewish Defence League was originally set up with the entirely laudable aim of preventing attacks on elderly Jews in New York's ethnic jungle. Later, megalomaniac Meir decided to tackle both the Soviet Union, for its repressive anti-Jewish measures, and the Arab bloc, for waging war against the Jewish state. Paramilitary training camps were set up in the Catskills where recruits, some of them just bar-mitzva age, learned how to assemble bombs or qualified as marksmen on a rifle range.

Back home, the kids handed out JDL bumper stickers proclaiming "Every Jew a .22," a slogan which may have been misconstrued by their parents in the *shmita* business, who knew perfectly well that most Jews are a .44 short.

The JDL soon progressed from .22 to larger calibres, firing a number of high-power rifle bullets into a bedroom window of the Soviet mission to the UN and narrowly missing four children. Then, a JDL bomb exploded in the Manhattan headquarters of Amtorg, the Soviet trade mission to the U.S., in April 1971. Minutes later, another was discovered and defused, seconds before it might have killed Chief of Detectives Albert Seedman who, ironically, was himself a Jew.

This second device yielded a valuable clue, a Microfiche kitchen timer whose tick was more deadly than all Rabbi Kahane's impressive collection of ties and twitches put together. Sergeant Santo Parola soon turned up the purchaser of the timer, a 26-year-old Boro Park resident called Sheldon Seigel who was "good at electronics." Pressured into becoming an informer, Seigel eventually gave Parola sufficient information to prevent the car bombing of a Soviet diplomat, the pilotless plane caper, the mortar shelling of the Soviet estate at Glen Cove and the assassination of Ambassador Anatoly F. Dobrynin.

Then, in February 1972, things went badly wrong. Seigel gave Sgt. Parola no warning about two bombs that exploded in midtown Manhattan. The first went off in the offices of Columbia Artists Management, Inc., which arranged bookings for Soviet performers. Fortunately no one was hurt.

At precisely the same time, another briefcase bomb was left at the 56th Street offices of Sol Hurok, who was arranging a visit by the Osipov Balalaika Orchestra. After the explosion, Hurok and two other employees were found unconscious and rescued by the fire brigade. Iris Kones, a 27-year-old Jewish secretary, had died of suffocation from the

fumes released by the device. The Jewish Defence League, whose motto invoking the Holocaust was "Never Again," had provided a personal gas chamber for an innocent Jewish woman.

YOU CAN read all about the whole sorry mess in *The Best Defence* by Alan M. Dershowitz (Vintage Press/Random House, \$7.95). Brooklyn-born Prof. Dershowitz, who had grown up with Sheldon Seigel, teaches at Harvard Law School and, though he'd once been roughed up by Kahane's merry men, he agreed to defend him.

Hauled in by Parola, Seigel had fingered Stuart Cohen, a JDL spokesman who'd been recruited when Kahane was teaching Jewish Philosophy at the Yeshiva High School in Queens, and Sheldon Davis, who had originally planned a military career before the rabbi persuaded him that his talents would be useful to the League.

Meir Kahane was in Jerusalem at the time and vehemently denied that the JDL was involved in the murder in any way - but, then, he didn't know that the police had been running an informer inside his organization. The death of Iris Kones, says Dershowitz, hastened the end of the JDL as a significant factor, not least, he adds, because "the League's strident denials of complicity in the face of Seigel's incriminating disclosures made its leaders appear unwilling to assume responsibility for their excesses."

ON JUNE 16, 1972, a Federal grand jury in New York indicted the three young JDL supporters for the felony-murder of Iris Kones.

Judge Arnold Bauman, the defendants, the defence lawyers (Barry Ivin Skolnick, JDL founder Bert Zwickson and Alan Dershowitz), the prosecutors (Henry L. Pitzel III and Joseph Jaffe) and the victim were all Jewish. Appropriately enough, the subsequent proceedings could have been held in Chelm.

It transpired that not only had Seigel typed the cop who was running him but that he himself had become an informer only after being confronted with evidence obtained by illegal searches of his car and illegal wiretaps on his phone. No independent judge had authorized these, only the Attorney General of the United States.

"The criminal goes free," that great Jewish jurist, Benjamin Cardozo, once observed ruefully, "because the constable has blundered." Judge Bauman, too, was obliged to accept this principle. To use evidence that had been obtained illegally, he decided, would create "an absurdity in law," and he dismissed the defendants.

Delighted with their acquittal, or rather, as Dershowitz points out, their non-conviction, the three congratulated each other and, laughing, started to leave the courtroom. Presumably, Kahane was laughing along with them because they'd been freed by a court that had been so sensitive to those civil rights which he dismisses so contemptuously.

A furious Judge Bauman called them back. Justice had been frustrated, he told them, and he had no doubt that they had committed "a dastardly, vicious, unforgivable, unforgettable crime." They had literally "gotten away with murder."

Stuart Cohen now runs a travel agency. Sheldon Davis is studying at the Jewish Theological Seminary, Sheldon Seigel runs a furniture stripping and repair shop. Meir Kahane is about to take up his seat in the Knesset, and Iris Kones lies in the cold, cold ground.

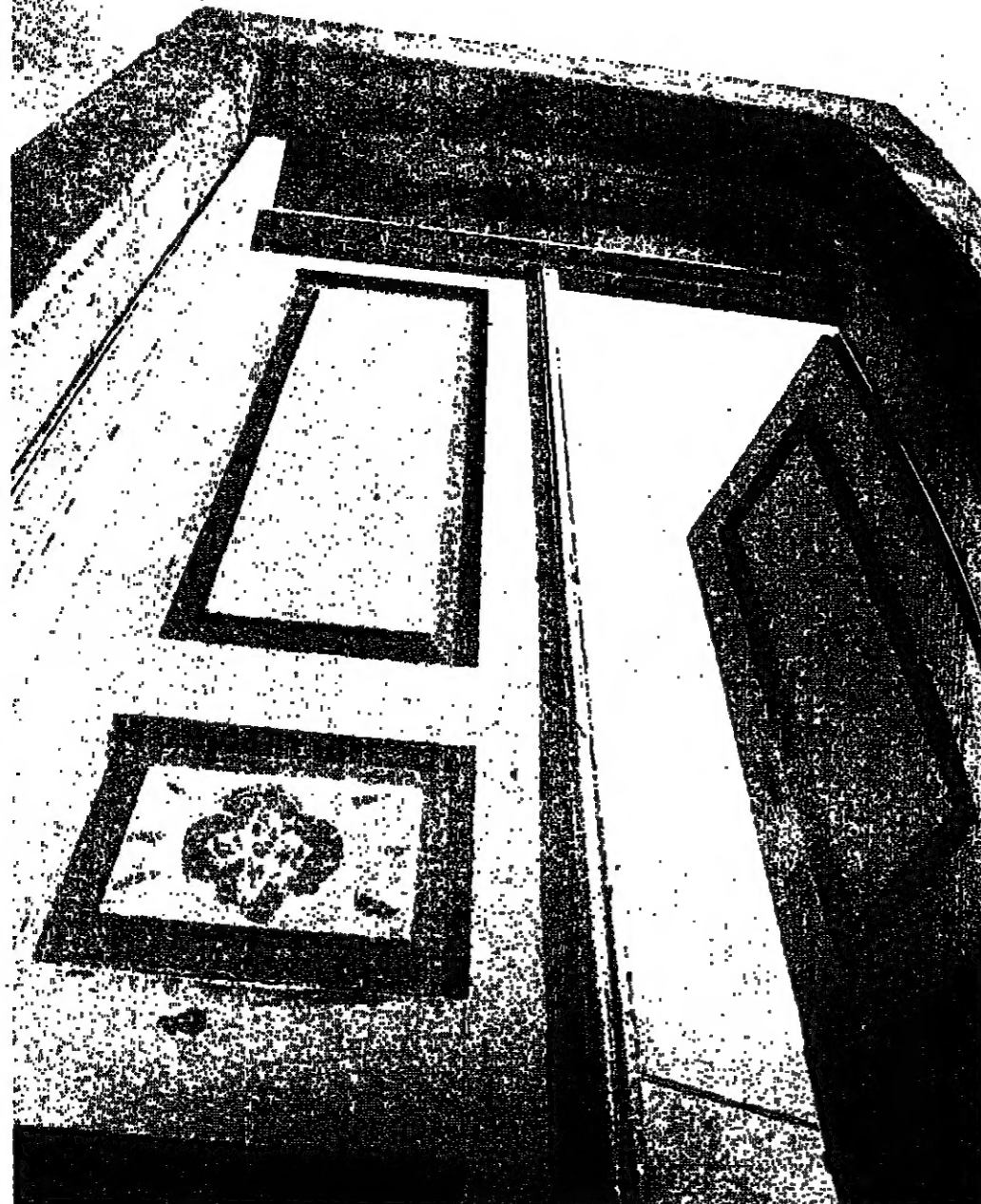
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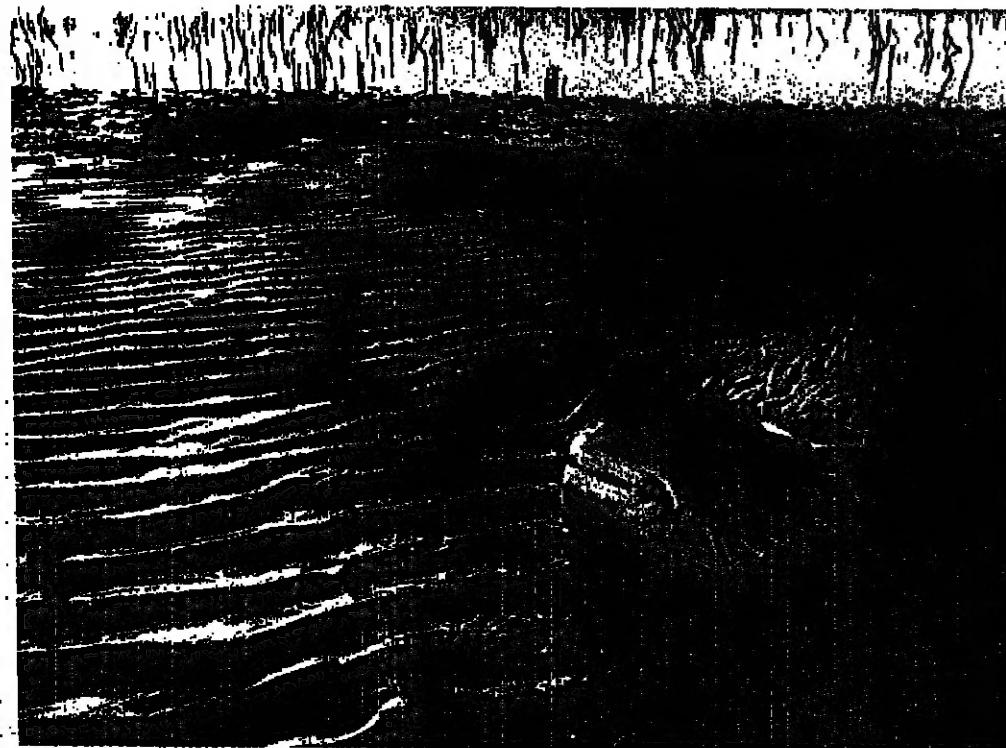
THE JERUSALEM POST MAGAZINE





## Package deal

A portfolio by Jerusalemite Jerzy Szelinski.



PAGE EIGHT

THE JERUSALEM POST MAGAZINE



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

# POST PULL OUT GUIDE

## The Poster

### PUPPET FESTIVAL

Children (in Hebrew unless otherwise stated)  
Jerusalem

**AN ADVENTURE IN JERUSALEM** - All ages. The search for the holy water of peace. (Liberty Bell Garden, Stage 2, Wednesday at 1 p.m.)

**DON'T BE AFRAID OF THE ANIMALS** - For age 4 and above. By the Theatera Figuraltheater (Germany). The secret life of everyday objects. Like bushes and cutlery (without words). (Khan Theatre, Wednesday at 4 and 6 p.m.)

**DANCE AROUND THE WORLD** - Age 7 and above. Puppets in typical folk dances from different countries. (Liberty Bell Garden, Stage 1, Wednesday, Thursday at 4 p.m.)

**DREAM** - Age 6 and above. Visit the land of dreams with puppets, silhouettes and music. (Train Theatre, Wednesday at 9.30 and 11.45 a.m.)

**ENVELOPPES ET DERAILLAGES** - Vela Theatre (France). For age 7 and above. The postman carries on his bicycle the theatre of his dreams in packages and envelopes (without words). (Khan Theatre, Thursday at 4 and 6 p.m.)

**GRANDMA RUCHAMA AND THE MAGIC WORM** - Ages 4-7. (Train Theatre, Wednesday at 4 and 6 p.m., Thursday at 9.30 and 11.45 a.m.)

**THE HAPPY PRINCE** - Ages 8-12. Adapted from Oscar Wilde. (Train Theatre, Thursday at 4 and 6 p.m.)

**IN CONCERT** - National Marionette Theatre (U.S.A.). For age 4 and above. Funny puppets, perform numbers, with music by Barak, Ravi and others (without words). (Liberty Bell Garden, Hall A, Wednesday, Thursday at 9.30 and 11.45 a.m.)

**MUSIC AND DOLLS** - Barry Smith and the Blowzabella Dance Band. For age 7 and above. A traditional marionette show (in English). (Liberty Bell Garden, Hall A, Wednesday at 4 and 6 p.m.)

**PUNCH AND JUDY** - Age 4 and above. A traditional puppet show. (Liberty Bell Garden, Amphitheatre, Thursday at 5 p.m.)

**SILENT STORIES** - Age 5 and above. Silent theatre, objects, puppets, music and sounds. (Khan Theatre, Wednesday, Thursday at 9.30 and 11.45 a.m.)

**THE SNOW QUEEN** - Ages 4-11. Adapted from H.C. Andersen. (Liberty Bell Garden, Amphitheatre, Wednesday at 5 p.m.)

**THE TRAVELLING ORGAN SHOW** - All ages. An outdoor travelling show. (Liberty Bell Garden, Stage 2, Thursday at 4 p.m.)

**Others**  
**THE SNOW QUEEN** - Acra, Auditorium, Sunday at 5 p.m.; Herzliya, David, Monday at 4.30 p.m.)

Adults (in Hebrew unless otherwise stated)

Jerusalem

**DR. FAUST** - By the Pupilla Marionettentheater (Austria). The real, historical play written in the 18th century (in German). (Train Theatre, Liberty Bell Garden, Wednesday at 9 and 11 p.m.)

**GOOD BOY JERUSALEM** - Box Theatre production. Adults travel back in time to the young, hopeful and innocent Israeli reality of the 1940s. (Khan Theatre, Wednesday at 9 p.m.)

**KING UBU** - By the Pupilla Marionettentheater (Austria). A French tragic-comedy of Papa Ubu's adventures and ambitions (in German). (Train Theatre, Thursday at 9 and 11 p.m.)

**MIDNIGHT SUN** - Kar Company production. Puppets and actors in a collection of Indian and South American myths about the sun. (Khan Theatre, Thursday at 9 p.m.)

**MUSICA, MECCANISMI E ALTRE DI-AVOLERIE** - Teatro del Piccolo Principi (Italy). A playful devil operates an old street organ (Italian with Hebrew translation). (Liberty Bell Garden, Hall A, Wednesday, Thursday at 9 p.m.)

### THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

See Festival of Puppet Theatre

Tel Aviv area

**ALL MY SONS EXCEPT NAOMI, OR THE STORIES OF SWITZERLAND** - Beit Leisla production. A satire on Israeli society. (Beit Leisla, tonight at 9.30 p.m., tomorrow, Tuesday through Thursday at 9 p.m.)

**EXISTENCE AND ENTERTAINMENT** - Satirical cabaret. Lyrics by Yonathan Gelfen, music by Shlomo Gronich. (Beit Leisla, Sunday at 9 p.m.)

**THE FALL** - By Albert Camus. Hasimith production. The rise and fall of a Parisian lawyer. (Old Jaffa, Hasimith, tonight at 11 p.m.)

**THE HOMECOMING** - By Harold Pinter. Camer Theatre production. A son returns home to introduce his wife. (Tzavia, tomorrow at 8.30 p.m.)

### DANCE

Tel Aviv area

**IBAL'S 25TH ANNIVERSARY** - Works by Sara Levi-Tamir, Benjamin Zemach and Rina Shazari. (Neve Zedek, 6 Yehieli, Wednesday at 9 p.m.)

**THE INTELLECTUAL, THE WHORE AND THE CLOWN** - Mini musical. Hasimith production. (Old Jaffa, Hasimith, tomorrow at 10.30 p.m., Wednesday at 9 p.m.)

**INTIMACY** - By Sotie. Hasimith production. Two women friends and their complicated relations with men. (Old Jaffa, Hasimith, tonight at 10 p.m.)

**THE KREUTZER SONATA** - By Tolstoy. Beit Leisla production. A study of sex and jealousy. (Beit Leisla, Upper Cellar, Tuesday at 9.30 p.m.)

**LIES** - Camerl production. About the friendship between two families. (Camerl, tomorrow at 8.30 p.m.)

**NOT NOW DARLING** - Comedy. Yuval Theatre production. (Givatayim, Shavit, tonight at 10 p.m.; Neve Zedek, tomorrow at 9.30 p.m., Tuesday at 9 p.m.)

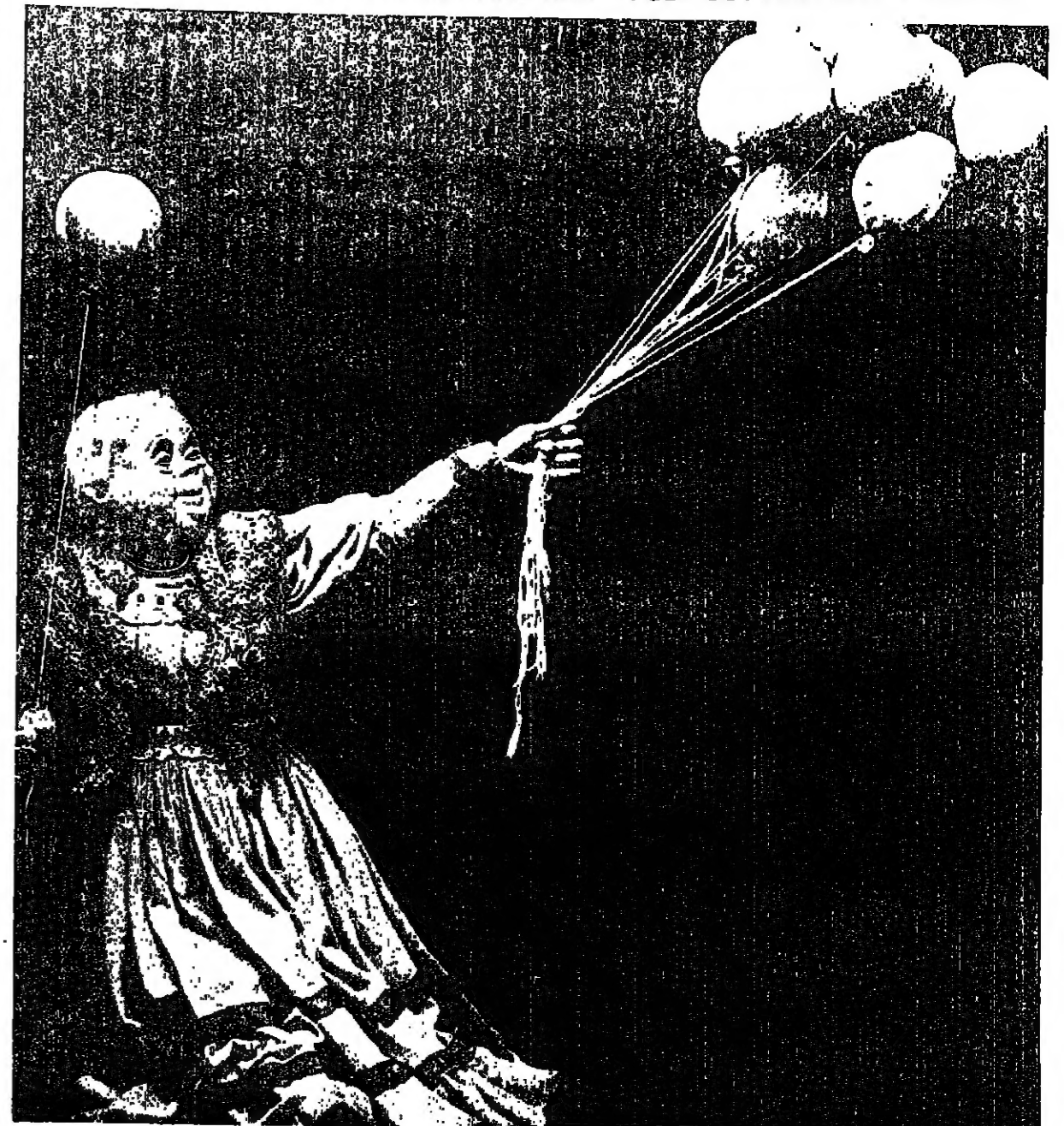
**QUARTET FOR TWO** - Selection of love excerpts from plays by Beckett, Pinter, Wilde and Wilder (in English). (Imperial Hotel, 66 Hayarkon, tonight at 10 p.m.)

**"SHEN"** - The passions and struggles of 3 dissimily workers. (Old Jaffa, Hasimith, tonight at midnight)

Haifa

**"DUS REDL GOES ROUND AND ROUND"** - By Shalom Aleichem (in Yiddish). (Haifa Theatre, Thursday at 8.30 p.m.)

**SANGER** - Hasimith production. About the Tel Aviv drag world. (Haifa Theatre, tomorrow, Sunday, Tuesday at 8.30 p.m.)



The Second International Festival of Puppet Theatre begins in Jerusalem on Wednesday: a scene from 'In Concert.'

### ENTERTAINMENT

Jerusalem

**ADVENTURES IN JAZZ** - With well-known musicians. (Purgol, today at 1.30 p.m., Wednesday at 9.30 p.m.)

**APPLES OF GOLD** - Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Ramatana Renaissance Hotel, Sunday at 8.30 p.m.)

**THE BEST OF SHALOM ALEICHEM** - Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

**THE BORDER CHOIR OF SOUTH AFRICA** - Directed by Ralph Weyer. With recorders, tambourines, trumpets and guitars. Folk songs, psalms and choreographed dances. (Laromne Hotel, Wednesday at 8.30 p.m.)

**AN EVENING OF AMERICAN MUSIC** - George and Ira Gershwin, Cole Porter. With Liz Magnet, piano; Sandra Johnson, vocals. (Israel Museum, tomorrow at 9 p.m.)

### FOR CHILDREN

Jerusalem

**CAGLIOSTRO THE FANTASTIC** - Magic show. Plus acrobats, clowns, 5-piece band. (Israel Museum, Mayer Terrace, Sunday, Thursday at 5.30 p.m.)

**THE ENCHANTED SHOW OF PABLO ARIEL** - Everything is magical: shapes, colours, music, mime (for ages 5-9). (Israel Museum, Tuesday, Wednesday at 4 p.m.)

**THE JERUSALEM BIBLICAL ZOO** - Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 4 p.m.)

**MEET THE MAGICIAN** - Top Israeli magicians perform. (Israel Museum, daily at 10 a.m., except tomorrow)

**ISRAELI FOLKLORE** - Taste of Israel Dancers. Pn'el Talmi folk dancers (International Cultural Centre for Youth, 12 Enck Refaim, tomorrow at 10 p.m.)

**JAZZ** - Freddie Weisgal, piano; Eric Heller, bass; Sam Glustone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

**MUSICAL MELAVE MALKA** - With new Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9.45 p.m.)

**MUSICAL MELAVE MALKA** - Hassidic rock with Schah. (Israel Centre, 10 Straus, tomorrow at 9.45 p.m.)

Tel Aviv area

**BEHIND THE SOUNDS** - Musical programme with Matti Csapl and Shlomo Gronich. (Neve Zedek, tonight at 10.30 p.m.)

**DUDU TOPAZ** - Satire programme. (Holon, Rina, tonight at 10.30 p.m.; Neve Zedek, Sunday at 9.30 p.m.; Petah Tikva, Shalom, Wednesday at 9 p.m.)

Tel Aviv area

**"FANTO"** - Musical pantomime with Hanoch Rosenne and friends. (Beit Leisla, tomorrow at 11.30 a.m.)

**PRETTY BUTTERFLY** - Entertainment from the TV series. Ages 3-6. (Old Jaffa, Hasimith, tomorrow at 11.30 p.m.)

**T.V. TIME** - Entertainment with stars of various Educational T.V. shows. (Wax Museum, Amphitheatre, daily at 11 a.m.)

Haifa

**MUSICAL MUSEUM** - A musical tour through the museum. (Haifa Museum, Monday, Wednesday at 11 a.m.)

**FOLK MUSIC** - The Pdvaram and The Dudaim. (Old Jaffa, El Hamam, tonight, tomorrow at 10 p.m.)

**JAZZ** - Danny Gottfried, piano; Albert Plament, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Filz, 84 Hayarkon, tomorrow at 11 a.m.)

**THE MAGICAL TRIO** - Jazz with Michael Greenblatt, Eli Dignati, Zlora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

**MUSICAL CABARET** - On Tel Aviv people and places. (Old Jaffa, Hasimith, tomorrow at 9.30 p.m., Thursday at 9 p.m.)

**SHLOMO ARTZI** - New programme of songs. "Dance" (Tzavia, tonight at 9.30 p.m. and midnight)

**UPPER JAZZ CELLAR** - With well-known musicians. (Beit Leisla, Sunday at 10.30 p.m.)

Others

**DUDU TOPAZ** - (Eilat, Moriah Hotel, Tuesday at 10 p.m.; Nahariya, Hod, Thursday at 9.30 p.m.)

### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Others

**HARP RECITAL** - Efrat Lavry. Original harp works from the 12th-20th centuries. (Ramat Hasharon, Yuval, tomorrow at 10 p.m.)

**FLUTE AND PIANO RECITAL** - Dvori Segiv and Tova Schreiber. Works by Bach, Beethoven, Ibert, Shostakovich, Prokofiev. (Ramat Hasharon, Yuval, tomorrow at 9.30 p.m.)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post office in Jerusalem (in writing) on the Sunday morning of the week of publication.

FRIDAY, AUGUST 3, 1984

THE JERUSALEM POST MAGAZINE

A



## JERUSALEM Cinemas

### CINEMA 1

Buses 18, 19, 24, Tel. 415067  
Fri., Aug. 3  
Double feature! Tickets:  
Revenge of The Pink Panther 2.30  
Live And Let Die 4.15  
Sat., Aug. 4  
Harold And Maude 8  
Sun., Aug. 5  
Newer Cry Wolf 3.30  
Michael Jackson The Wiz 5  
Double feature! Tickets:  
Revenge of The Pink Panther 8  
Live And Let Die 9.15  
Mon., Aug. 6  
The White Wolf 4  
Romeo And Juliet 5.30  
Tue., Aug. 7  
Michael Jackson The Wiz 3.30  
Newer Cry Wolf 5.45  
Casablanca 7.30  
Manhattan 9.15  
Wed., Aug. 8  
Operation Thunderbolt 3.30  
Star Wars 5.45  
Casablanca 8  
Romeo And Juliet 9.30  
Thurs., Aug. 9  
Operation Thunderbolt 3.30  
Star Wars 5.45  
Harold And Maude 8  
Manhattan 9.30

### EDEN

8th week  
**SUPERGIRL**  
Sat. 9.30  
Weekdays 4, 7, 9

### EDISON

2nd week  
**BEAT STREET**  
Sat. 9.30  
Weekdays 4, 7, 9

### HABIRA

My Tutor  
Sat. 9.30; Weekdays 7, 9  
10.30: 4 B.M.X. BANDITS  
Mat. Price: 15.00

### ISRAEL MUSEUM

Sun., Mon., Thurs. 11, 1.30, 4  
Tue., Wed. 11  
**POPEYE**

Tue. R.30 only: SOPHIE'S CHOICE

### KPIR

6th week  
**INDIANA JONES AND THE TEMPLE OF DOOM**  
Sat. 9.30  
Weekdays 4, 6.45, 9  
10.30: SAVAGE ISLANDS  
Mat. price: 15.00

### MITCHELL

**THE DRESSER**  
Sat. 9.30  
Weekdays 6.45, 9

### ORGIL

**THE MUPPETS TAKE MANHATTAN**  
Sat. 9.30  
Weekdays 10.30, 4, 6, 8  
15.00

### ORION

Sat. 9.30  
Weekdays 9  
8th week  
**ZIGZAG STORY**  
Weekdays 10.30, 4  
MAYA THE BEY  
(In Hebrew)  
Mat. price: 15.00

### ORNA

7th week  
**POLICE ACADEMY**  
Sat. 9.30  
Weekdays 7, 9  
Sunday 15.00

### KON

1st week  
**BETRAYAL**  
Sat. 9.30  
Weekdays 4, 7, 9

## SMALL AUDITORIUM BINYENI HA'UMA WE OF THE NEVER NEVER

Sat. 9.30  
Weekdays 7, 9

### SEMADAR

2nd week  
**TERMS OF ENDEARMENT**  
Saturday 9.15  
Weekdays 7, 9.15

### TEL AVIV Cinemas

### ALLENBY

2nd week  
**GONE WITH THE WIND**  
Tonight 10, Sat. 9  
Weekdays 4, 8

### BEN-YEHUDA

13th week  
**FOOTLOOSE**  
Directed by Herbert Ross  
With Kevin Bacon, John Lithgow,  
Diane West  
Sat. 9.30; Weekdays 4.45, 7.30  
MARY POPPINS  
Sat. and weekdays 9.40  
HISTORY OF THE WORLD  
By Mel Brooks

### DEKEL

3rd week  
Sat. 7.30; Weekdays 4.45, 7.30  
MARY POPPINS  
Sat. and weekdays 9.40  
HISTORY OF THE WORLD  
By Mel Brooks

### DRIVE-IN

5th week  
Tonight, Sat. 10  
CALIGULA AND MESSALINA  
Sat. and weekdays 8.15  
SWAN LAKE  
Tonight 12.15; Sat. 12 midnight  
New Film

### CHEN 1

7th week  
**POLICE ACADEMY**  
Tonight 10, 12.15;  
Sat. 7.30, 9.40  
Weekdays 5.45, 7.30, 9.40  
Weekdays 11, 1.45;  
MARY POPPINS  
Weekdays 3.55, ARISTOCATS

### CHEN 2

13th week  
**THE RETURN OF MARTIN GUERRE**  
Fri. 12.15; Sat. and weekdays 9.45  
ARISTOCATS  
Fri. 10 p.m.; Sat. 7.40;  
Weekdays 11, 1.45, 5.30, 7.40

### CHEN 3

2nd week  
**TERMS OF ENDEARMENT**  
\*SIDLEY MACLAINE  
\*DORIS WINGERS  
\*JACK NICOLSON  
Friday 9.45, 12.15  
Saturday 7.15, 9.45  
Weekdays 7.15, 9.45  
CINDERELLA  
Weekdays 11, 1.45, 3.45, 5.40

### CHEN 4

2nd week  
**THE BIG CHILL**  
\*CLIFF ROBERTSON  
Friday 10, 12.15  
Saturday 7.25, 9.40  
Weekdays 11.30; Sat. 7.30, 9.40  
ROBINSON CRUSOE

### CHEN 5

13th week  
**CROSS CREEK**  
Tonight 9.45, 12.15  
Saturday 7.15, 9.40  
Weekdays 7.30, 9.40  
HILBY

### ORNA

7th week  
**POLICE ACADEMY**  
Sat. 9.30  
Weekdays 7, 9  
Sunday 15.00

### KON

1st week  
**BETRAYAL**  
Sat. 9.30  
Weekdays 4, 7, 9

## CINEMA ONE BREAKDANCE

Friday 10  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40  
Weekdays at midnight:  
Sun.: NATIONAL LAMPOON'S ANIMAL HOUSE  
Mon.: CANNERY ROW  
Tue.: BEST LITTLE WHOREHOUSE IN TEXAS  
Wed.: COMING HOME  
Thurs.: COALMINER'S DAUGHTER

### CINEMA TWO

Fri. 10; Sat. 5.15, 9.40  
BANANAS  
Weekdays 4.30, 7.15, 9.40;  
Sun.: PLAY IT AGAIN SAM  
Mon.: SLEEPER  
Tue.: LOVE AND DEATH  
Wed.: EVERYTHING YOU WANTED TO KNOW ABOUT SEX  
Thurs.: ANNIE HALL

### CLASS

86 Allenby Rd.  
Tonight 10  
Sat. 7.45, 9.45  
Weekdays 5, 7.40, 9.40  
**MAD MISSION**

### DEKEL

3rd week  
Sat. 7.30; Weekdays 4.45, 7.30  
MARY POPPINS  
Sat. and weekdays 9.40  
HISTORY OF THE WORLD  
By Mel Brooks

### DRIVE-IN

5th week  
Tonight, Sat. 10  
CALIGULA AND MESSALINA  
Sat. and weekdays 8.15  
SWAN LAKE  
Tonight 12.15; Sat. 12 midnight  
New Film

### ESTHER

Tel. 225610  
Tonight 10; Sat. and weekdays 9.40  
**SUPERGIRL**  
Weekdays 11, 5, 7.30  
**EMMANUELLE**

### THE FRENCH INSTITUTE

8th week  
**BURNING LAND**  
(TERRE BRULANTE)  
Sat. 7.30, 9.30  
Weekdays 5, 7.15, 9.30  
At the Zaria Club

### GAT

2nd week  
**ROMANCING THE STONE**  
Saturday 7.30, 9.40  
Weekdays 5, 7.40, 9.40

### GORDON

2nd week  
Sat. 8.10;  
Weekdays 6, 7.50, 9.50  
**RUNNERS**  
\*JANE ASHER  
\*JAMES FOX  
Weekdays 1.45 only  
A Classic Western  
ONCE UPON A TIME IN THE WEST  
\*HENRY FONDA  
\*CHARLES BRONSON  
HOD

### CHEN 3

2nd week  
**TERMS OF ENDEARMENT**  
\*SIDLEY MACLAINE  
\*DORIS WINGERS  
\*JACK NICOLSON  
Friday 9.45, 12.15  
Saturday 7.15, 9.45  
Weekdays 7.15, 9.45  
CINDERELLA  
Weekdays 11, 1.45, 3.45, 5.40

### CHEN 4

2nd week  
**THE BIG CHILL**  
\*CLIFF ROBERTSON  
Friday 10, 12.15  
Saturday 7.25, 9.40  
Weekdays 11.30; Sat. 7.30, 9.40  
ROBINSON CRUSOE

### CHEN 5

13th week  
**CROSS CREEK**  
Tonight 9.45, 12.15  
Saturday 7.15, 9.40  
Weekdays 7.30, 9.40  
HILBY

### ORNA

7th week  
**POLICE ACADEMY**  
Sat. 9.30  
Weekdays 7, 9  
Sunday 15.00

### KON

1st week  
**BETRAYAL**  
Sat. 9.30  
Weekdays 4, 7, 9

## LIMOR 4th week

Tonight 10, 12;  
Weekdays 5, 7.40, 9.40  
**LE BATTANT (WHAT A MAN)**

### MAXIM

7th week  
**EDUCATING RITA**  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

### MOGRABI

8th week  
Tonight 10; Sat. 7.30, 9.40  
Weekdays 5, 7.30, 9.40  
**AGAINST ALL ODDS**  
\*JEFF BRIDGES  
\*RACHEL WARD  
\*JAMES WOODS

### ORLY

4th week  
**SAVAGE ISLANDS**  
Tonight 9.45, 12  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.30

### PARIS

2nd week  
Tonight 10, 12  
Sat. 11.30, 6, 7.30, 9.30  
Weekdays 10, 12, 3, 4, 6, 7.30, 9.30  
**THE KING AND MR. BIRD**

### PEER

3rd week  
Film by Peter Schamou on the  
unforgettable love between  
Cina Vick  
and composer Robert Schumann  
**SPRING SYMPHONY**  
\*NASTASIA KINSKI  
\*ROLF HOPPE  
Saturday 7.30, 9.40;  
Weekdays 5, 7.30, 9.30

### SHAHAF

6th week  
**BLAME IT ON RIO**  
A Stanley Donen film  
\*MICHAEL CAINE  
\*JOSEPH BOLOGNA  
\*MICHELLE JOHNSON  
Tonight 10, 12  
Sat. and weekdays 7.30, 9.30  
Sat. 11 a.m.: SWAN LAKE

### STUDIO

Sat. and weekdays 8  
**MUPPETS TAKE MANHATTAN**  
Tonight 10; Sat. and weekdays 9.45  
**ROCKY HORROR PICTURE SHOW**

### TAMUZ

Cinema Ramat Aviv  
Tel. 417761  
Buses: 24, 25, 27  
Lots of parking!!  
19th week!!  
The success of the year  
**ZIG ZAG STORY**  
Friday night 10, 12.15  
Sat. and weekdays 7.15, 9.40

### TEL AVIV

6th week  
**INDIANA JONES AND THE TEMPLE OF DOOM**  
Today 4; Sat. 7  
Weekdays 11, 4, 7.30  
**MARY POPPINS**

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

## TCHELET 9th week

Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.40

### TEL AVIV MUSEUM

20th week  
French film  
**SUNDAY IN THE COUNTRY**  
Saturday 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

### ZAFON

6th week  
**B.M.X. BANDITS**  
Sat. 6, 7.45, 9.30  
Weekdays 5, 7.30, 9.30  
Tonight 9.30; Sat. and weekdays 9  
FANNY AND ALEXANDER

### HAIFA Cinemas

4th week  
**SAVAGE ISLANDS**  
Tonight 9.45, 12  
Saturday 7.30, 9.40  
Weekdays 5, 7.30, 9.30

### PARIS

2nd week  
Tonight 10, 12  
Sat. 11.30, 6, 7.30, 9.30  
Weekdays 10, 12, 3, 4, 6, 7.30, 9.30  
**THE KING AND MR. BIRD**

### PEER

3rd week  
Film by Peter Schamou on the  
unforgettable love between  
Cina Vick  
and composer Robert Schumann  
**SPRING SYMPHONY**  
\*NASTASIA KINSKI  
\*ROLF HOPPE  
Saturday 7.30, 9.40;  
Weekdays 5, 7.30, 9.30

### SHAHAF

6th week  
**BLAME IT ON RIO**  
A Stanley Donen film  
\*MICHAEL CAINE  
\*JOSEPH BOLOGNA  
\*MICHELLE JOHNSON  
Tonight 10, 12  
Sat. and weekdays 7.30, 9.30  
Sat. 11 a.m.: SWAN LAKE

### STUDIO

Sat. and weekdays 8  
**MUPPETS TAKE MANHATTAN**  
Tonight 10; Sat. and weekdays 9.45  
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The success of the year  
**ZIG ZAG STORY**  
Friday night 10, 12.15  
Sat. and weekdays 7.15, 9.40

### TEL AVIV

6th week  
**INDIANA JONES AND THE TEMPLE OF DOOM**  
Today 4; Sat. 7  
Weekdays 11, 4, 7.30  
**MARY POPPINS**

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

## SHAVIT

Sat. 7; German film  
Weekdays 4.30;  
BOY TAKES GIRL  
Sat. 9.30; Weekdays 7, 9.15  
MUDDY RIVER

### HOLON Cinemas

8th week  
Tonight 10;  
Sat. and weekdays 7.30, 9.30  
**POLICE ACADEMY**  
Mat. 4.30: MARY POPPINS

### MIGDAL

3rd week  
Tonight 10;  
Sat. and weekdays 7.30, 9.30  
**FOOTLOOSE**  
Today and weekdays 5; Sat. 11 a.m.  
SWAN LAKE

### RAMAT GAN Cinemas

7th week  
**POLICE ACADEMY**  
Friday 10 p.m.  
Sat. and weekdays 7.40, 9.40

### ARMON

2nd week  
Sat. 7.15, 9.30  
Weekdays 7, 9.15  
**AGAINST ALL ODDS**  
Mat. 11, 4.30  
MUPPETS TAKE MANHATTAN

### ATZMON

5th week  
**SUPERGIRL**  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.15

### CHEN

Sat. 7.30; Weekdays 4.30, 7.15  
**HERBIE GOES BANANAS**  
Sat. 9.30; Weekdays 9.15  
MONTHLY PYTHON LIVE AT THE HOLLYWOOD BOWL

### MORAH

5 p.m.  
**NATIONAL LAMPOON'S VACATION**  
7: CABARET  
9: YENTL

### ORAH

2nd week  
Directly from the streets of  
New York, the great musical  
**BEAT STREET**  
Sat. 7.30, 9.30  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15

### ORLY

2nd week  
Sat. 9.30; Weekdays 9.15  
Weekdays 4.30, 7.15, 9.15



"HOW DO YOU keep finding restaurants to review?" readers often ask.

My answer is usually that new places keep opening and so I have no problems in that respect. But the truth is that it often takes a long time to get around to even the tried and true. Thus, after looking through my files, I found that I had never written up Shaul's Inn in Kerem Hatemanim, Tel Aviv's Yemenite Quarter, even though I have for years been recommending it as a good place to take tourists.

That recommendation is based to a great extent on an experience a few years ago, when I accompanied a Health Ministry inspection team on a visit to several Tel Aviv restaurants as part of a study, the results of which were, strangely, never publicized. Many of the restaurants we visited were filthy beyond description, but Shaul's Inn was spotless, both in the dining area and in the kitchen and store rooms. It was a bright spot during a dismal day.

This time I didn't look into the

## Tried and true

MATTERS OF TASTE / Haim Shapiro

kitchen, but the eating area of the restaurant was still clean and well ordered. The restaurant has both a reasonably priced upper floor and a downstairs "exclusive" (i.e. expensive) area; we naturally picked the more moderately priced level, with its heavy wooden rustic furnishings.

THE MENU is far from endless, but it seems varied enough to cater to most tastes and is well thought out. One very pleasant aspect is the fact that, at a time when it seems to be getting more and more difficult to find lamb in local eateries, Shaul's Inn features a nice selection of lamb dishes.

We opened our meal with a mixed salad platter and a dish of mixed stuffed vegetables. The platter in-

cluded hummus, tehina, eggplant salad with tehina and a rather mild Turkish salad. As the reader will no doubt note, all these salads with the exception of the last, were creamy and pale in color and although they were all excellent, I think a little more imagination might have been used in choosing them.

Some variation was achieved by the stuffed vegetables, three grape leaves stuffed with a mixture of rice and chopped lamb and a piece of what I would guess is a local version of moussaka. The restaurant evidently takes its mission to the tourists seriously, because everything was very moderately seasoned. But I must add that it was very good, even the eggplant dish, which was covered by the sort of sauce that

seems to consist solely of tomato paste and chicken soup powder.

FOR A MAIN course, I decided to try the breast of lamb stuffed with rice and meat. I was not at all disappointed. The meat was tender and tasty and, despite the cut, not overly fat. The stuffing had been very well seasoned and had a very nice texture.

My companion chose the lamb shank, listed on the menu as "osso buco of lamb." In fact, as any devotee of Italian cuisine knows, osso buco is a shin bone sawed crosswise so as to enable the diner to enjoy the marrow from the hole (bucco) in the bone (osso). Local restaurants have transformed osso buco into a whole braised veal shank and Shaul's has substituted lamb for the veal.

But we shouldn't worry. It's something everyone does. The Italians themselves do it with their *roast di viello* (roast beef of veal). My only question is whether the tourists, who make up such a large part of the restaurant's clientele, have any idea

what they are ordering.

Whatever its name, the lamb shank was very good, although a little better done than many would like. Having finished the meat, my companion asked if I minded her picking up the bone. Knowing full well that it was to chew on the bone that she had ordered the dish, I acquiesced, but here tragedy struck. The bone slipped from her fingers and fell to the floor. Ah! cruel fate. Both dishes came with a large serving of bright yellow rice.

Having no interest in the lavarian cream or the chocolate mousse, we did try the baklava, which was good, if not the best I have ever tasted.

The Turkish coffee was good. The bill, including a soft drink and beer, came to IS 4,400. Despite my few criticisms, we found it a very satisfactory meal at not too exorbitant a price. I shall therefore continue to recommend the place to those seeking a restaurant to which they can take uncles and cousins seeking a good, kosher, "typical" meal.

WE HAD HARDLY recovered from the long wait of eleven months when the late, live coverage of the Olympics compelled us to keep awake from midnight until the first crowing of the cocks heralded the dawn. I felt rather like Macbeth, when he lamented, "Alas, I have heard a voice cry, 'Sleep no more!' In my case, of course, it is television, not Macbeth, that is murdering sleep."

On the other hand, who needs sleep? Shelley and Sir Thomas Browne described it as the brother of death. Napoleon Bonaparte, according to legend, owed his victories to his rare ability to do without sleep. So let us have no more muttering by sportsfans that it is unhealthy for the nation to go through the morning gaunt, haggard and red-eyed, waiting for the earliest possible moment to snatch a siesta.

The week's watching got off to a great start at midnight on Saturday. First we saw a history of the Olympics through American eyes. This was rather like the kind of English history I learned at school in a British dominion: other countries were only around to get biffed and beaten by the British, who never lost a war, except to Joan of Arc, who cheated by having the Lord and His angels on her side. So Bud Greenspan's film unashamedly ignored every Olympian who ever got in ahead of an American.

Nevertheless, there was some lovely stuff in it. Some curious remarks were made by Eleanor Holm and Helen Stevens, two great winners of gold medals in the '30s. Stevens was thrilled by the handsome Nazi soldiers in their elegant uniforms, and Holm was ecstatic because she was invited by Hitler personally to parties so exclusive that Nazi-lover Avery Brundage, her great enemy, was excluded. Brundage had thrown her off the team because she had a weakness for champagne.

After this film ended we got one about the American trials. Then, somewhere around 2.30 a.m., I think, came the *piece de resistance*, the opening ceremony.

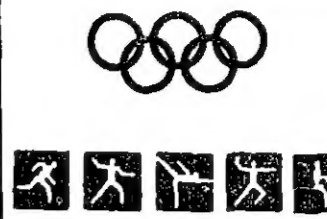
I have read and heard many derogatory words about this orgy, such as "pure Hollywood," "kitsch," "nouveau riche," "vulgar," "sentimentality," and "saccharine." Somebody said to me, "Paul White-man managed to play 'Rhapsody in Blue' on one piano; did they really need 847 Did Aaron Copeland compose his fanfare for 120 trumpets?"

All of these sneers are valid. Yet there is a dimension of size that transforms kitsch into super-kitsch, sentimentality into sentiment. The event was impregnated with so much energy, so much vitality, so much ingenuity, so much love for life, so much gusto, so much guts, so much passion and emotion, so much size and bounty and exuberance that it represented all that is best in the United States.

As for the sentimentality, I must admit that I had lumps in my throat when the great crowd roared applause for Israel, when Jesse Owens's granddaughter carried the torch into the stadium and handed it to Rafer Johnson, when Ed Moses groped for words as he took the athletes' oath, when they sang Schiller's "Ode to Joy" from Beethoven's Ninth Symphony, above all when Vicki McClure sang, "Reach out and touch somebody's hand, and make this world a better place," and all the athletes and spectators spontaneously responded to her.

Does this reaction make me a sentimental idiot, easy prey for Hollywood? I suppose so. Sportsmen

## Sleep no more



TELEREVIEW  
Philip Gillon

are traditionally simple creatures, who believe in such weird things as life and the brotherhood of man instead of death and the destruction of one's neighbors.

I was not surprised to see on the news on Sunday night that the Soviets are making desperate efforts to discredit the Olympics by showing the armed guards, the smog, the man who ran amok in San Diego. It is abundantly clear by now that the Olympics are going to be a great success, and that nobody is going to say that they were completely ruined by the boycott, any more than we say of the Moscow Olympics, "Ah, but what would have happened if the Americans or the Israelis had been present..."

We only remember the great events we saw in Moscow. Boycotts have a tendency to recoil: I suspect that there is an undercurrent of deep resentment among eastern bloc athletes that they have been denied a chance to prove their prowess in the keenest competition and the greatest sports event in four years. The viewers must also be enraged about being cut off from the coverage.

OUR sportsfans are doing their best to deal with a wide range of events, but I fear that I must voice certain criticisms.

First of all, they must remember that we at home are watching in the small hours of the morning, when, despite what I have written earlier in this piece, there is some temptation to nod. Commenting in the flat, neutral, unemotional style sedulously cultivated for the objective delivery of news is completely incorrect. So, too, is reaching off strings of soporific statistics.

Their first aim must be involvement. I don't care on whose side, and not objectivity. If possible, they should provide expertise, as American and British sportsfans on basketball and tennis do. I realize that this cannot be done in regard to all events, but there are some sports that they know very well. It is not enough to describe what we can see with our own eyes -- "A passes to B, who passes to C, who shoots and misses" kind of things. We would like some kind of analysis, why A passed to B, why C missed, how He must have felt about it.

Then there is the problem of their

commenting on sports they do not know very well, but have based up on for the occasion, and which they assume -- probably correctly -- many viewers at home do not understand. Nevertheless, there are some who do, and it is infuriating to have the commentator explaining elementary rules, as if to children, while a game is in progress. This happened, for instance, during the field hockey.

Above all, get involved. How did poor Limor Fridman feel when she stumbled on the uneven bar? We want subjective identification, not neutral objectivity?

ISRAEL IS perhaps the greatest country in the world for enshrining a dubious cliché into a hallowed principle. Say something, however idiotic, that catches the fancy of somebody or other in the public, and you've got it made.

From what we have seen on the news throughout the week, the latest and greatest example of this phenomenon is declaring that the public, in the recent elections, gave a mandate for the creation of a national unity government. With all due respect to whichever astute thinker first dreamed up this idea, I must say that it is completely untrue. The public came out clearly for division and disunity.

It is one thing to say that, as a matter of desperate expediency, because neither of the two leading parties can form a workable coalition, there is no alternative but for them to try to get together. But this is a far cry from saying that such action would reflect the way the votes were cast. These showed that Israel is split right down the middle. We are divided into Ashkenazim versus Sephardim, Orthodox versus secular, nationalist versus rationalist, mad versus sad.

In giving a mandate for schisms, the modern Israelis have been true to the tradition that runs right back through our history for millennia. Abraham, who started the whole business, had a quarrel with Lot. From then on we have been engaged in innumerable and interminable internecine feuds, half the time without knowing what we are quarrelling about. It is utterly absurd to claim that an electorate which put in 15 parties ranging from Kach to Rakah has the slightest desire for national unity. Who are they trying to con?

Let us forget this nonsense and concentrate on the numbers game, which is as fascinating as Sportoto. It's a strange way to run a country, but we're a strange people.

BEING an eternal optimist, trying to glean one spot of sunshine in the prevailing darkness into which we have cast, I have been searching for any good things that emerged from the elections.

First of all, we are better off than the English were in Shakespeare's time. When Hamlet was sent to England, the gravedigger told him, it was because everybody there was as mad as he was. Here, only half of us are in that condition.

With regard to the Sephardim in the slums voting for the party of the capitalists, for years I have had on my conscience that business of the *ma'abarot*. Most human relationships involve creditor-debtor positions. Now we are no longer the debtors of the Sephardi poor. They owe us, for voting for the gang who ruined the economy.

Half the army voted for Kach and Tehiya. Now I need have only half a conscience about the poor young devils in danger there in Lebanon.

If there is one ray of sunshine, it is that we can escape from the local scene by watching the Olympics. □

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8-3 days: every Tues. \$170  
8-4 days: every Fri. \$250  
8-5 days: every Mon. \$250  
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For-2 2 days, every Fri. \$110  
For-3 3 days, every Mon. \$205  
Two, four, and five-day trips combining Azie flights from Tel Aviv or Jerusalem to Eilat and back with desert Safari.  
\*The prices of the Sinai and Negev Safaris are subject to seasonal fluctuation.  
36 Karen Hayasod St., Jerusalem, Tel. (02) 699385, 636494  
182 Bayarikon St., Tel Aviv, Tel. (03) 283120, 228410 - or your travel agent

**Cinematheque**  
AUGUST 3 - AUGUST 10  
Fri. at 2.30 pm: *Regime*  
Dir.: Milos Forman  
Sat. at 8 pm: *Allegro Non Troppo*  
Dir.: Bruno Bazzotto  
10 pm: *Midnight Cowboy*  
Dir.: John Schlesinger  
Tues. at 8 pm: *Marathon Man*  
Dir.: John Schlesinger  
8.30 pm (small hall): *Mutiny on the Bounty*  
Wed. at 7 pm: *Late Spring*  
Dir.: Yasujiro Ozu  
Thurs. at 7 pm: *The Great Gatsby*  
Dir.: Jack Clayton  
midnight: *Dona Flor and her Two Husbands*  
Fri. at 2.30 pm: *Tontale* Dir.: S. Pollack  
On the following dates the Cinematheque will screen films on "Puppet Theatre" in the framework of the International Puppet Theatre Festival: 2.8., 9.8., 10.8., 12.8., 13.8., 14.8., 15.8.  
Screenings at the Cinematheque  
Hobron Road, Tel. (02) 712192  
Library summer hours:  
Sun.-Thurs. 10 am - 3 pm  
closed on Fridays

**JERUSALEM SERVICES**  
\*SINAI SAFARIS  
8-1 daily \$14  
8-2 days: Mon., Fri. \$170  
8-3 days: every Tues. \$170  
8-4 days: every Fri. \$250  
8-5 days: every Mon. \$250  
\*NEGEV SAFARIS  
For-1 day, every Mon, Wed. \$40  
For-2 2 days, every Fri. \$110  
For-3 3 days, every Mon. \$205  
Two, four, and five-day trips combining Azie flights from Tel Aviv or Jerusalem to Eilat and back with desert Safari.  
\*The prices of the Sinai and Negev Safaris are subject to seasonal fluctuation.  
36 Karen Hayasod St., Jerusalem, Tel. (02) 699385, 636494  
182 Bayarikon St., Tel Aviv, Tel. (03) 283120, 228410 - or your travel agent

## This Week in Israel • The Jerusalem Museums

**this week at the israel museum jerusalem**

**SUMMER EXHIBITIONS**  
OPENING EXHIBITION:  
Moshe Miller - Environmental Sculpture  
Miniature Eighteenth-Century French, English and American Rooms (Courtesy of Dr. Ann Englander). (Ruth Youth Wing). From August 1.  
Anselm Kiefer - new German paintings.  
The Art of the Mosaic - exhibition of mosaics, plus do-it-yourself creative corner for the whole family. (Ruth Youth Wing)  
Plastics - children's works on show, plus activity corner. (Ruth Youth Wing)  
Egypt - The Other Side of the River - funerary objects from Ancient Egypt. (Rockefeller Museum)  
A Window to Islam - Islamic culture, religion and court life  
Joan Miro - Sculptures  
Eighty Years of Sculpture in Israel  
12 Pages from the Cairo Geniza  
The Well Built Elephant - popular American Architecture  
How to Wrap Five Eggs - traditional Japanese Wrapping  
Egypt - The Other Side of the River - funerary objects from Ancient Egypt. (Rockefeller Museum)  
Shops - creating home theatre sets and greetings cards (Ruth Youth Wing)  
How to Study the Past - for children (Paley Centre) CLOSED SATURDAYS

**SUMMER MAGIC**  
Open Air Events, Magic Shows, Films, Concerts and Workshops throughout July and August  
Magician of the Week - CAGLIOSTRO - (performances at no extra charge)  
\*10.00 each day in the glass  
\*with the children's film at 16.00  
\*wherever else he pops up around the Museum  
Magic Show - Cagliostro the Fantastic!  
Includes: magic carpet; sawing a lady in half; a painting comes to life; piano and pianist disappear into thin air ... plus clowns and four piece band.  
Every Tuesday and Wednesday at 16.00  
Children's Show (for 5-9 years old):  
SILENT STORIES BY PABLO ARIEL  
The enchanted world of the actor is used to tell these stories (without words).  
Every Tuesday and Wednesday at 16.00  
Magic Workshops:  
for children - every Tuesday, on the hour every hour, 10.00 to 16.00 (Ruth Youth Wing - small fee)  
for adults - Tuesday August 7 at 19.30 - CARDS (limited places, Tel. (02) 698213)  
Children's Film:  
POPEYE  
Sun., Mon., Thurs. at 11.00, 13.30 and 16.00; Tues., Wed., Fri. at 11.00 only  
Special Magic Show for Adults:  
Saturday, August 11 at 21.00  
CAGLIOSTRO THE MAGICIAN AND FRIENDS  
The Museum shop will sell magic tricks for children and adults  
Magic shows courtesy of Hermann Mayer

**AN EVENING OF GEORGE & IRA GERSHWIN AND COLE PORTER**  
With Sandra Johnson, singing; Liz Magnes, piano  
Film:  
SOPHIE'S CHOICE (USA 1983)  
Tuesday, August 7 at 20.30 only  
Dir.: Allan Pacula with Meryl Streep, Kevin Klein

**RUTH YOUTH WING**  
Adult workshops include: Getting to Know the Israeli Artist, 5-9 August (in English). Family workshop: Build Your Own Dollhouse, 6-9 August.  
Registration is now taking place for children's classes 1984-85  
For further details please call (02) 833278

**GUIDED TOURS IN ENGLISH**  
Museum: Sun. 11.00 & 15.00; Tues. 16.30; Mon., Wed., Thurs., Fri. at 11.00  
Archaeology Galleries: Monday at 15.00  
Shrine of the Book: Tuesday at 15.00  
Rockefeller Museum: Friday at 11.00  
VISITING HOURS  
Extended Summer Hours during July and August:  
Museum and Shrine of the Book: Tuesday 10.00-22.00; Sun., Mon., Wed., Thurs. 10.00-17.00; Fri. Sat. 10.00-14.00  
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Fri., Sat. 10.00-14.00  
Ticho House: Galleries - Sun., Mon., Tues., Wed., Thurs. 10.00-17.00; Tues., 10.00-22.00; Fri. 10.00-13.30  
Garden Cafe - Sun., Mon., Tues., Wed., Thurs. 10.00-midnight; Fri. 10.00-15.00

Some galleries may be closed temporarily due to development work  
The Museum keeps its doors open with the help of its friends:  
Montgomery Securities, August 5-11, 1984  
Tickets for Saturdays - available in advance at the Museum and at the Kitz'im ticket agency, Jerusalem  
THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 698211



# This Week in Israel • The Leading Tourist Guide • This Week

**TEL AVIV RESTAURANTS**

**RUMANIAN GRILL SPECIALITIES RESTAURANT** Meat and fish Delicacies Polite service Reasonable prices Fully air-conditioned Open daily 11 am-midnight

**Mon Jordan** Walking distance from the Hilton Hotel 186 Ben Yehuda St. Tel. 231782

**Cookie Co.** Chocolate Chip Cookies 8 varieties of cookies, baked fresh daily 130 Dizengoff St., Tel. 03-248564

**Banana** Natural Food Restaurant \*Cooked Delicacies \*Salads \*Take-away too \*Reasonable prices 384 Dizengoff Street Tel. (03) 487491 Open midday to midnight, except Friday

**NETANYA RESTAURANTS**

**milk bar** In the heart of Old Jaffa \*Delicious salads \*Cheese plates \*Daily dishes \*French onion soup Fresh fish with special sauces Open 9 am-1 am Kikar Kadumim, Tel. (03) 824888

**GALEI RUTIE** European Restaurant Seder nostalgia a la Yiddish Mamme \*Gefilte fish \*Kreplach \*Roast duck, etc. Open noon-3 pm; 7-11 pm nightly, incl. Saturday nights \*Catering for weddings, bar-mitzvahs, brit-milim \*Special Businessmen's luncheon \*Take-away food for Shabbat 11 King David St., Netanya Tel. (053) 41909; 22647 Glati Koshier

**CAR RENTALS**

**RENT A CAR** EUROTOUR Only new models \$6 PER DAY \$22 PER DAY UNLIMITED MILEAGE \$60 PER DAY UNLIMITED MILEAGE \*Our special offer - off season prices \*Eurotour provides free transportation from your hotel to its office and back. \*Possible to return car at the airport.

**YANG-TZE CHINESE** A UNIQUE EXPERIENCE IN CANTONESE CUISINE Glati Koshier \*WON-TON SOUP \*SPRING ROLL \*ALMOND CHICKEN \*CANTONESE DUCK, \*BEEF & CHINESE MUSHROOMS, ETC. 12 noon-3 pm, 7-11 pm Special businessmen's luncheon. We do catering parties and take-away food. 11 David Namias St., Netanya Tel. 053-22847, 41809

**At Budget you're #1** For years car rental companies have been shouting about who's number one. Budget believes, in any service business there is only one number one: you, the customer. Budget knows who counts. And that's the difference you'll find. Budget - The favorite car rental company in the world.

**Budget rent a car**

For reservations call: Tel Aviv: 24 Herta Tel. 231782, 231783, 231784, 231785, 231786, 231787, 231788, 231789, 231790, 231791, 231792, 231793, 231794, 231795, 231796, 231797, 231798, 231799, 231800, 231801, 231802, 231803, 231804, 231805, 231806, 231807, 231808, 231809, 231810, 231811, 231812, 231813, 231814, 231815, 231816, 231817, 231818, 231819, 231820, 231821, 231822, 231823, 231824, 231825, 231826, 231827, 231828, 231829, 231830, 231831, 231832, 231833, 231834, 231835, 231836, 231837, 231838, 231839, 231840, 231841, 231842, 231843, 231844, 231845, 231846, 231847, 231848, 231849, 231850, 231851, 231852, 231853, 231854, 231855, 231856, 231857, 231858, 231859, 231860, 231861, 231862, 231863, 231864, 231865, 231866, 231867, 231868, 231869, 231870, 231871, 231872, 231873, 231874, 231875, 231876, 231877, 231878, 231879, 231880, 231881, 231882, 231883, 231884, 231885, 231886, 231887, 231888, 231889, 231890, 231891, 231892, 231893, 231894, 231895, 231896, 231897, 231898, 231899, 231900, 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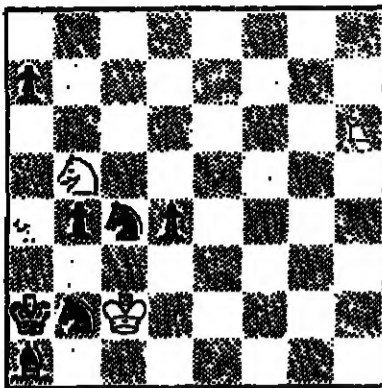


## CHESSE

Elihu Shahaf

Problem No. 3184

YEHUDA HOCH, Petah Tikva



White to play and win (4-7)

**SOLUTIONS.** Problem No. 3182 (Haymann). a) 1.Rd3 (Rc2) Rg5 2.Rc5 Rg6; b) 1.Rc2 (Rd3) Rf4 2.Rd2 Bf5x.

## WORLD CHAMPIONSHIP

THE PREPARATIONS for the next cycle of the world championship have already begun, well before the present title match. The International Chess Federation (FIDE) has recently published the names of the 14 players who will be invited directly to the 1985 Interzonal Tournaments. They are: Lev Polugnevsky, Mikhail Tal, Tigran Petrosian, Rafael Vaganian, Arthur Yusupov (all USSR), Jan Timman, Genadi Sosonko (Holland), Anthony Miles, John Nunn (England), Boris Spassky (France), Ulf Andersson (Sweden), Ljubomir Ljubojevic (Yugoslavia), Vlastimil Hort (Czechoslovakia) and Yasser Seirawan (U.S.). The Interzonals will take place in Switzerland, Tunisia and Norway.

## TIMMAN TRIUMPHS

Dutch IGM Jan Timman scored one of the biggest successes of his career by winning the Grandmasters' Tournament in Bugojno, Yugoslavia with 8½ points out of 13 games. Hungary's Zoltan Ribli was the

runner-up of the event, half a point behind the winner. Engino Torre of the Philippines came clear third with 7½ points and former world champion Boris Spassky was fourth with 7 points.

There was a multiple tie for the fifth place, with Andersson (Sweden), Tal, Beliavsky (both USSR), Ljubojevic, Gligoric (both Yugoslavia) all scoring 6½ points, followed by Miles (England) and Smyslov (USSR) 6, Kovacevic (Yug.) 5½, Larsen (Denmark) and Ivanovic (Yug.) 5 points each.

## OXFORD-CAMBRIDGE

Oxford beat Cambridge 4½-3½ in the varsity match at the Royal Automobile Club, London. It was Oxford's fourth win in a row, following a record run of eleven Cambridge victories. The traditional series began in 1873 and this was the 102nd match in the longest running annual fixture in the chess world. Excluding wartime matches whose status is doubtful, Cambridge now leads 45-40 with 17 draws. The match was again sponsored by Lloyds Bank as part of the £30,000 a year program-

me to develop chess in schools and universities. The bank also sponsors the second team and freshman varsity matches, and provides a prize fund for the annual British Universities Team Championship. Below is a fine game from the latest match.

**WALKER** (Cambridge) 1.d4 Nf6 2.e4 e6 3.Nf3 b6 4.g3 Bb7 5.Qa4 Be7 6.Bg2 0-0 7.0-0 c6 8.Nc3 d5 9.ed5 b5 10.Qb3 b4 11.d6 b3 12.e7 Kh8 13.b3 Nf7 14.Ng5 Rh8 15.Qc2 Qe8 16.Re1 h6 17.Nf3 Rf7 18.e4 Nf7 19.e5 Nf8 20.Be3 Be4 21.Nd2 Bd5 22.Ne4 Qa6 23.Rab1 Rb1 24.Rh1 Ne6 25.f4 Bf8 26.a4 g5 27.f5 Rf5 28.Nd6 Bg2 29.Qf5 Bd5 30.Rb7 Bg7 31.Nf7 Kxg2 32.Nh6 Kh8 33.Qf7 Nc7 34.Qc7. Black resigns.

## SARAJEVO 1984

**VELIMIROVIC** VAN DER WIEL 1.e4 d6 2.d4 Nf6 3.Nc3 g6 4.f4 Bg7 5.Nf3 0-0 6.Bd3 Na6 7.0-0 c5 8.d5 Rb8 9.Kh1 Bg4 10.Qc1 Nb4 11.a3 Nd3 12.c3 Qb6 13.Nd2 Qa6 14.Qc3 Bd7 15.a4 e6 16.Ra3 ed5 17.ed5 Rf8 18.Qg3 Bf5 19.Nd4 Nd2 20.Ne4 Bd4 21.f5 Bd5 22.f6 Bc4 23.d4 Qc4 24.Ra3 Bf8 25.b3 Qd5 26.Rd3 Qe5

27.Qh4 Qc4 28.Qh3 Re5 29.Rc3 Qd5 30.Bb2 Re3 31.Qc3 Qc2 32.Rc1 d5 33.Qf1 Re8 34.Be5 d4 35.f4 h5 36.Kh2 Qe6 37.Kg1 f6. White resigns.

## HUNGARIAN CHAMPIONSHIP 1984

**GROSZPETER** FARAGO 1.d4 Nf6 2.e4 e6 3.Nc3 b6 4.g3 Bb7 5.Qc2 c5 6.Bg2 Nc6 7.de5 Be5 8.0-0 0-0 9.Qa4 Bb7 10.Nc3 b6 11.Rd1 Qc7 12.a3 a5 13.Qb3 Rf8 14.Na4 Bb5 15.Qc2 e5 16.c3 Rg8 17.b3 d5 18.ed5 Na7 19.Qb2 e4 20.Nh4 Qd7 21.Qe5 Bd3 22.Bh2 Qd5 23.Nc5 Re5 24.Qf4 Nf5 25.Qg4 Nc6 26.b4 Re2 27.Rd3 Qc3 28.Be4 Qe2 29.Qe2 Re2 30.Rb1 ab4 31.ab4 Rb2 32.Bc3 Rn2 33.Bc6 Rf2 34.Rd1 Nf6 35.Bf6 g6 36.Ng2 Kc7 37.f5 Rf6 38.f4 f5 39.Rf1 Kf6 40.g4 Kc7 41.Rf5 Re2 42.Rf1 Kc6 43.Nf4. Black resigns.

## BRILLIANT TOUCH

White - Kg1; Qh1; Rg3; Bd2; Bf5; Pa2; c3, g2, h2. (9)  
Black - Kf8; Qc6; Rf4; Bb7; Ng5; Pa7, b6, c5, f6, f7, (10) Black to play.  
1. - Qg2! 2. Rg2 Nf3 3. Kh1 Nd2. White resigns. (Levchak-Piskov, USSR, 1983.)

## Siblings' songs



## ROCK, ETC./Michal Yudelman

SOMETIMES a song - even long after its popularity has faded - manages to depict the feelings, smells and essence of a certain time and place. A couple of years ago, in the autumn, every radio station in England was playing the Pointer Sisters' "Slow Hand." One unforgettable night on the ferry from Sheerness to Vlissingen in Holland, the song was never off the ship's sound system. I continued hearing it in pubs and discos in Middleburg, the little Dutch town I was heading for.

With lots of synthesizers and drum computers, achieving a tight, contemporary, electronic-jazz-funk sound. The album opens with plenty of zip and intensity in "Jump for my Love" and continues throughout in very upbeat fashion. I would have preferred the sisters' voices, especially Ruth's deep, low one, to stand out more clearly in all that noisy music. A good party album, but nothing here like "Slow Hand."

ABOUT TWO YEARS ago, Chris de Burgh issued an album, *The Gypsy*, which remains in mind mainly on the Israeli pop scene. Local men apparently never realized how important a slow hand was, and local women seem to be keeping this information to themselves.

Since gaining fame in 1973, the dynamic sisters Ruth, Anita and June Pointer - originally a foursome with eldest sister Bonnie - have sung many songs in many styles, including country (their "Fairy Tale" won a Grammy Award as Best Country Song of 1974).

Now the Sisters are back in town with *Break Out* (Eastwinds). Produced by Richard Perry, the album takes the Pointers in a new direction.

De Burgh's melodies are catchy and pleasant, his lyrics dealing mostly with love, loneliness, strange places and futuristic situations. I liked the last two songs, "Moonlight in Moscow," about an American spy in the Soviet capital, and "Transmission Ends," about the end of the

world (I think). But on the whole, nothing to write back to L.A. about.

THE BARD from kibbutz Mishmanot, Meir Ariel, has appeared with another enigmatic album, *And With Naked Eyes* (CBS) (in Hebrew: *Uvegdi Emayim*). Ariel is a phenomenon in the local pop scene; his music is impossible to define and very hard to describe. Ariel half sings, half talks beside and around his guitar-strums, and his low-keyed, intense ballads are sometimes reminiscent of Leonard Cohen. He has even been compared to Bob Dylan, though that, I think, is carrying it a bit far.

Nothing can be more personal than this kibbutznik troubadour's songs, while minute details of everyday life and the atmosphere he evokes anchor him firmly in contemporary Israel. Addressing himself with prophetic insight to the burning issues of our time, Ariel has puzzling, metaphorical lyrics which will come into their own sometime in the future.

Suffused with self-mockery, Ariel talks of life in the shadow of war, news media as part of our life and a reflection of it, being a soldier in Lebanon and "returning to Judaism" (*hazara betshuva*). His point of view is intensely personal, coming almost from a dream world inside his head; yet it is the world we live in, which is sometimes more absurd than any dream. Rarely disclosing his feelings, he expresses a general feeling of despair with paradoxical sarcasm. "The way we laughed there, we hadn't cried for years," he says in one number, a parody of a protest song.

Ariel's lyrics, a combination of poetry and slang, are punfully penetrating, and the home truths he sings out with accuracy in his low, warm, monotone voice are hard to take in large doses. Beware. Dangerous stuff. Background vocals, by, among others, Nurit Galron, Mickey Kam and David Broza.

Sharpe flashing some highly original strumming technique, and drummer Louis Hayes turning in well-conceived solos.

Next up was Freddie Hubbard, his long body allowing for Miles-like trumpet-hero postures and his capacious chest providing the bellows for Miles-long riffs. Freddie proved himself first class throughout, and was especially winning in the mellow ballad written by bassist Buster Williams. I must say, however, that Joe Henderson failed to win me: the man certainly knows his sax, but his solos went nowhere, and he and Freddie were nowhere ragged in tandem. But if Henderson had an off night, Michel Petrucci compensated at the keyboard, turning in a masterful exhibition of fingerwork in a dazzling array of tempi and colours. Drummer Billy Hart meanwhile took some solo turns that were lengthy but never repetitive.

The closer was B.B. King, and judging by the amount of chatter during the first two acts (not to mention those exploited children desperately hawking their nauseating *cassette* throughout the performance), the Blues Boy is what most of the crowd had come to hear.

King is a competent if undistinguished guitarist, instrumentally shining only on "I'll Still Be Around" and downright boring on "How Blue Can You Get?" But he makes up for this amply with his dynamic stage presence, his engaging and spirited vocals, and a slick back-up band. Only two or three of his tunes really qualified as blues, but King is a consummate showman and his fans were not disappointed.

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## Behind the times

### JAZZ, ETC./Madeline L. Kind

WHENEVER they tell you it's a computer problem or a technical fault or a mechanical breakdown, the thing to remember, Iuv, is there ain't no such thing. When a machine goes awry, it's because some clown wasn't monitoring his equipment properly. There is only human error, period.

Hence the cop-out behind the cry of "technical problems" to explain the 59-minute late start of last Thursday's Latin-Jazz Festival programme at Sultan's Pool in Jerusalem. And the cop-out only underscores the contempt for audiences that our concert producers so often display. We've become all too accustomed to shows running by El Al clocks because those good ol' boys in the crew take their good ol' time setting up. If a production calls for complex equipment, then invest in technicians who can operate it - and don't let them stroll in along with the audience to start setting up.

The crowd had come early to the concert because of the open seating, and thus many waited over two hours for the show to begin. Yet that wasn't the worst of it. The unconscionable delays between acts meant that Gilberto Gil, who was just warming up, was hustled off the stage after only two numbers. That shows contempt not only for the audience but for the performer too. No wonder a riot nearly ensued.

In fact, for much of the audience total waiting time was longer than total performance time. Tania Maria had an hour to get it on, backed by admirable guitar work by Dan Carillo (and percussion turned grotesque by the much-vaunted sound system). Poco De Lucia did two spirited solos and a couple of pieces with fado-style *hazamim*, flute and caramba trumpet, and left the audience howling for more. Then Gil got his abbreviated turn, just long enough to whet the appetite of his loyal South American following and insufficient to show those less familiar with his music what he could do. Then it was lights out and go to bed, which is hardly what the audience was ready for.

THINGS WERE a little better at the Jazz and Blues half of the festival on Saturday night. Tickets said the concert started at 9 p.m., while the billboard outside said 9.30. The show got under way at 9.15, which presumably is a fair compromise. The reason things didn't start later, I suppose, is that the roadies were prevented from getting near the sound system; in any event, it played tricks throughout the evening.

But at least the musicians played superbly. The McCoy Tyner Trio opened, with Tyner incredibly fluid and inventive and making it look like no effort was required, bassist Avery

## This Week in Israel

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- "The Story of the Jews in Hungary" From August 6.
- "To Save a World" American Jewish Joint Distribution Committee (AJDC) 1914-1984.
- "The Enigma of the Celarevo Menorah"

## EVENTS:

- Opening Ceremony of the exhibition: "The Story of the Jews in Hungary". Sunday, August 5 at 7.30 pm.
- "The Jews of Hungary between two World Wars" A study evening. Participants: Dr. Asher Cohen, Dr. Arish Yaari, Dr. Raphael Vago, Prof. Garshon Weiler; Moderator: Dr. Stephen Roth. (In English and Hebrew). Tuesday, August 7 at 9 p.m.
- "The Jews of Hungary from Ancient Times to the Modern Era" A study evening. Participants: Alexander Scheiber, Prof. Jacob Katz; Moderator: Rabbi Emmanuel Rackman. The evening will be conducted in both English and Hebrew. There will be simultaneous interpretation. Thursday, August 9 at 8.30 pm.

Courtesy of **bank leumi** בנק לאומי

Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv, Tel. (03) 425161. Buses nos. 13, 24, 25, 27, 45, 49, 74, 79, 274, 672.

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# Like father like son

BRIDGE/Hanan Sher

TWO LADIES and two gentlemen, in formal dress, are seated at a bridge table. Behind them is a display board, with 52 cards on it, arranged in suits and allocated to North and South, East and West. The caption on the photograph, which hangs on the wall of the new Jerusalem Bridge Centre, explains that it shows the first televised bridge match, which took place at Alexandra Palace, London, on April 24, 1937.

The four players in the photograph are identified as Mrs. Gordon Evers, Miss Kathleen Salmons, Mr. Abraham Wolfers, and Mr. Terence Reese. We've never heard of Miss Salmons, but we have been informed that Mrs. Evers was one of the luminaries of British bridge. Terence Reese's name, of course, is familiar; in the 47 years since then, he has established himself as one of the world's leading bridge players, and one of its best bridge writers.

But our story concerns the fourth man at the table, Abraham Wolfers. Captain of his own team in some of the UK's premier events, such as the Camrose Trials, Wolfers played at the highest levels back in the Thirties. He later moved to Australia, where he lived until his death.

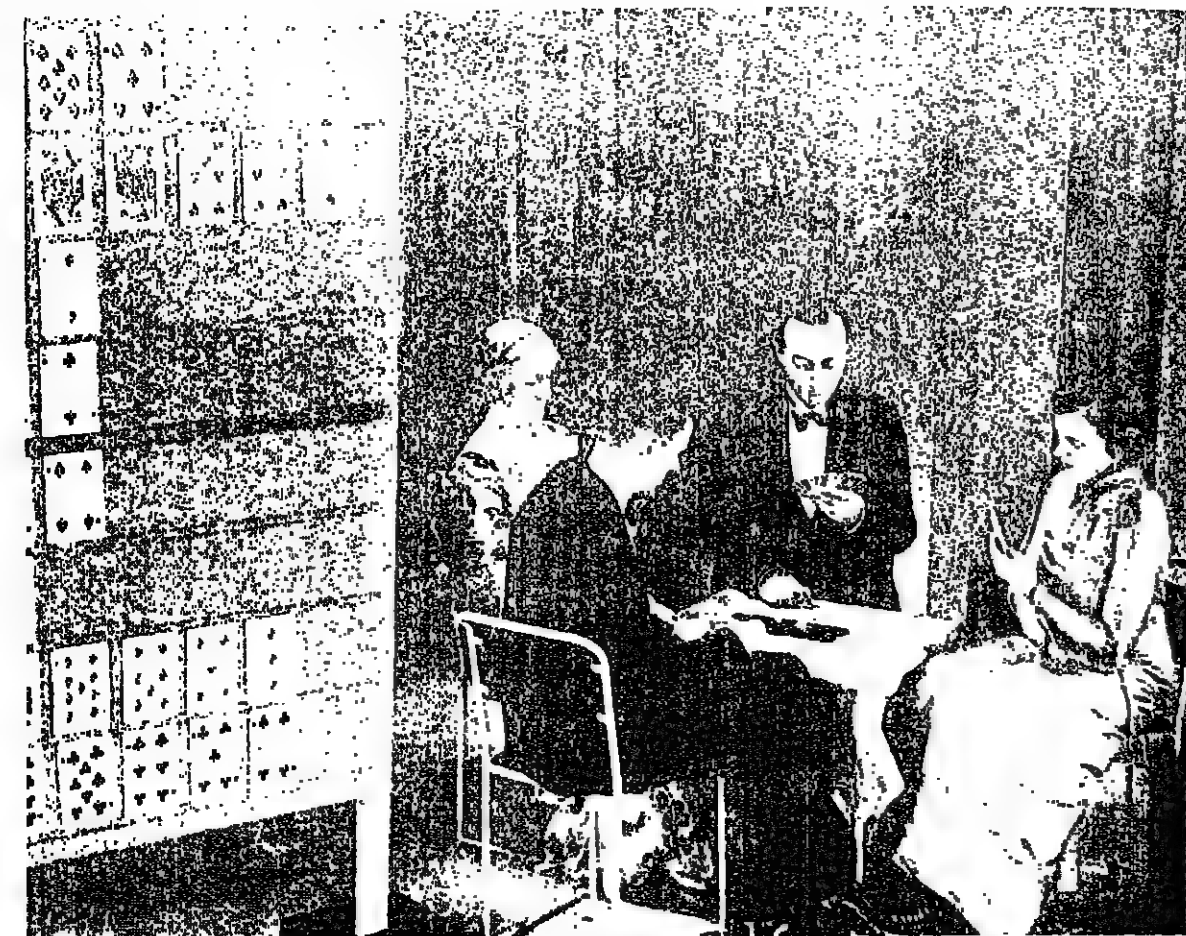
ABRAHAM WOLFERS' son, David, followed in his father's bridge footsteps, until he moved to Israel eight years ago. Though he was not active in Israeli bridge, David Wolfers was anxious to promote the game in his new country.

He made his dream come true earlier this summer, when he opened the Jerusalem Bridge Centre on Rehov Keren Hayesod in the capital.

The Centre has already become the centre of activity in Jerusalem. On its premises, the Jerusalem Branch of the Israel Bridge Federation has doubled the number of its weekly duplicates. There is also rubber bridge, and classes, some of which are taught by David Wolfers himself.

Take this deal, from one of Wolfers' lessons, is a dummy play problem. The contract is four spades, and the opening lead is the king of hearts. Plan your play.

North  
 ♠ A Q 5  
 ♥ A 8 5  
 ♦ 9 5 4  
 ♣ A Q J 9  
 South  
 ♠ K J 10 8 7 4 2  
 ♥ 4  
 ♦ K 7 3  
 ♣ 10 7



What's the problem? North-South have four possible losers — one club (if the finesse fails), and three diamonds (if West has the ace). How can they be avoided?

The answer is simple. South must resist the natural impulse, and must duck the first heart. Now no continuation can hurt him. If West leads a diamond, the king becomes the tenth trick. If he leads anything else, the trick is won in dummy and a club is discarded on the ace of

hearts. Now comes the ace of clubs, and a ruffing finesse against the king in the East hand. If East covers, South ruffs and, after extracting trumps, discards two diamonds on the high clubs. If he does not, declarer discards a diamond and now cannot, even if West has the king of clubs, lose more than three tricks. It's all very simple, but it is the kind of hand that can lead many beginners astray. Here's the full deal:

♠ A Q 5  
 ♥ A 8 5  
 ♦ 9 5 4  
 ♣ A Q J 9  
 ♠ 3  
 ♥ K Q J 10 9 6 2  
 ♦ A Q J  
 ♣ 6 3 2  
 ♠ 9 6  
 ♥ J 7 5  
 ♦ 10 8 4 2  
 ♣ K 8 5 4  
 ♠ K J 10 8 7 4 2  
 ♥ 4  
 ♦ K 7 3  
 ♣ 10 7

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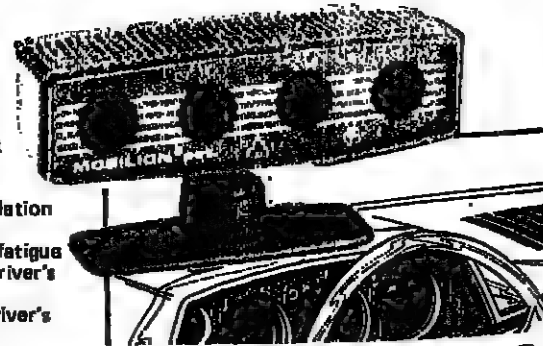
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## It's all relative



### THEATRE / Uri Rapp

THE LONDON stage has its usual quota of large-scale musicals.

Two of them — *Starlight Express* and *Evita* — are by Andrew Lloyd Webber, who may be the biggest one-man factory in musical theatre. Tourists flock to his plays in masses.

*West Side Story* is on again, very successfully too; and *End Street* is coming.

It is superfluous to remark on the sheer professionalism of each play, the perfection of the acting and the singing. These are the things that make London's theatre so superior, even if it has almost nothing new to say, as in the present season.

Most of the serious non-musical plays are of the kind cherished in the British tradition: dramas of manners and of real-life problems as they appear in private lives, especially in marriage. The problems of marriage, its breakdowns and failures, and its inevitability and pervasiveness usually serve to illuminate beyond marriage itself some of the public problems of today, and some of the deeper recesses of human nature and intractability.

*Passion Play*, by Peter Nichols, has been seen in Israel and is worth another visit. I have had a soft spot for Peter Nichols since I saw his hilarious *Privates on Parade* some years ago. In the London production of *Passion Play*, the Christian background comes through much more clearly than it could in Israel, especially in the choral music (Bach, Handel, Beethoven, Verdi).

The play is about marriage, and consequently about adultery, with the main characters having doubles who represent another side of their personality. To my mind the construction has inconsistencies in the tasks allotted to the dual personalities. The stage sets by Martin Johns are a pleasure to behold. There is no point in mentioning other names, which are not likely to mean any-

thing to the Israeli public.

TOM STOPPARD'S *The Real Thing*, at the Strand Theatre, has been on for a year and a half and will probably go on for quite a while longer. It is also about marriage, in this case relations between a couple with backgrounds in writing and theatre. The play is as clever, whimsical and ironic as anything Stoppard has done, but it lacks the freshness and surprising insights of the other Stoppard plays I have seen or read. It comes across as a routine, well-executed comedy of manners, though it is not really a comedy.

Two other plays set in a family context deal with burning issues of today. *Puck of Lites*, by Hugh Whitmore, which can also be seen in Israel right now, is based on a real story from the Sixties. It is about a couple of Soviet agents connected with a famous spy, Gordon Lonsdale. The secret services use the home of the agents' close neighbours and friends for surveillance, until the agents are caught and tried. The conflict between personal loyalty and public duty, and especially between truth and lies — lying for expediency, again either in personal relations or in relation to the state — is deeply moving. It also seems very English that the secret service people do not mention patriotism and loyalty to country in their conversations with the unfortunate family who are made to betray their friends.

In the construction of the play, there are too many monologues directed at the audience, in this case by the main characters talking about themselves. The device is not uncommon, but in this kind of work, which is realistic and well constructed, it should not be necessary.

*BENEFACTORS*, by Michael Frayn (at the Vaudeville Theatre), gives us more of Frayn's topical and practical insights into the world of

today, with a strong — and in this case advantageous — element of journalism and reporting skill thrown in. Beyond the developing relationship between two couples — and there is real development here, both of relations and of characters — two major contemporary problems are convincingly represented. One is the emancipation of women, within the marriage setting — developing minds of their own, interests of their own, and occupations and incomes of their own; the other is the conflict, in architecture and town-planning, between development (tearing down slums for new housing projects) and rehabilitation and conservation.

This is not a documentary; it has a very dramatic plot in which three of the four characters are intensely involved in a building project in South East London. The play opened its run recently, to the accompaniment of a heated discussion about modern architecture between the "modernists," who already have a tradition of three or four generations, and the "conservationists," who have only just started to present their case cogently.

ALSO BY the indomitable Frayn (whose *Noises Off*, shown in Israel recently, and on again in London and drawing large audiences), is an adaptation of Jean Anouilh's *Number One*. This play, by the 75-year-old grand old man of the Paris stage, deals with a famous playwright, (old, crusty and suffering from gout) and his family, friends and acquaintances. It is about egotism, and about Anouilh's usual themes: honour, idealism and the intractability of the social world.

It is far from Anouilh's best. Adapted by Frayn and directed by Robert Chetwyn, it has become quite English, fitting well with the common run of plays in London. The accomplished performance of Leo McKern, known practically everywhere from the *Rumpole* series on television, makes for a memorable evening.

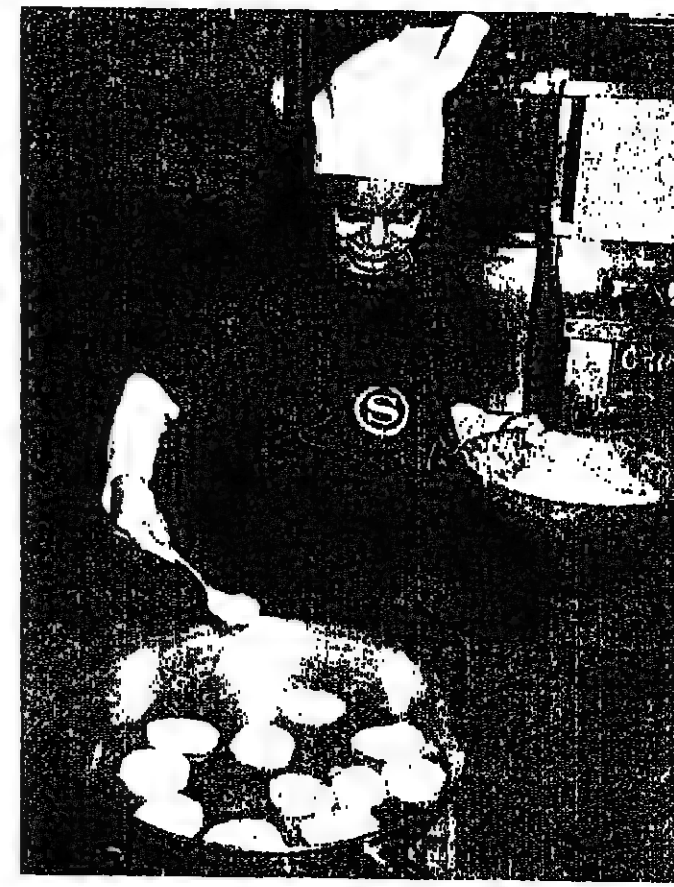
Having said all this, and without wishing to sound too old-fashioned, I'd like to point out that, in my opinion, the recent plays are overshadowed by two old plays that are still fresh and intriguing.

*Strange Interlude* (The Duke of York's Theatre), Eugene O'Neill's play of 60 years ago, is very modern in its psychology of a woman who needs and keeps several men about her — as father-figure, husband, lover and son — and whose whole life seems like an interlude when she returns to the man who was a substitute for her hated father, a man who waited for her, and waited on her, faithfully for 30 years.

The play has nine acts and runs for five hours, two lengthy intervals included; and there's never a dull moment. This is due to O'Neill's great artistry in building gripping scenes and stringing them together convincingly, and to the fascinating, versatile acting of Glenda Jackson (who needs no introduction).

Shaw's *Pygmalion* (at the Shaftesbury) is as fresh, amusing and thought-provoking today as it was in 1914. It is like an old friend with a new face. Professor Higgins is played by Peter O'Toole (who also needs no introduction), in a manner that takes some getting used to after Rex Harrison's performance in *My Fair Lady*. (Harrison, close to 80, is back on the London stage after a long absence, appearing with Claudette Colbert. I hope to see them soon.) O'Toole's Higgins is witty, brittle, a bit unsteady and vulnerable, with no boisterousness in him; it is a different and intriguing interpretation. Jackie Smith-Wood is a captivating Eliza.

## Small fry



A Tel Aviv hotel replaced 125 employees and the guests were delighted. It was only temporary, and the staff didn't mind either: it was the hotel's annual Children's Day, when the employees' youngsters take over.

They were everywhere. The place was knee-deep in kids, lugging suitcases around, pouring coffee, even punching time-cards.

The short-order cook was short indeed, and the bellboy in fact a little girl. The guests were all advised of the event in advance, and they responded with amusement — and tips (in small change, no doubt.)

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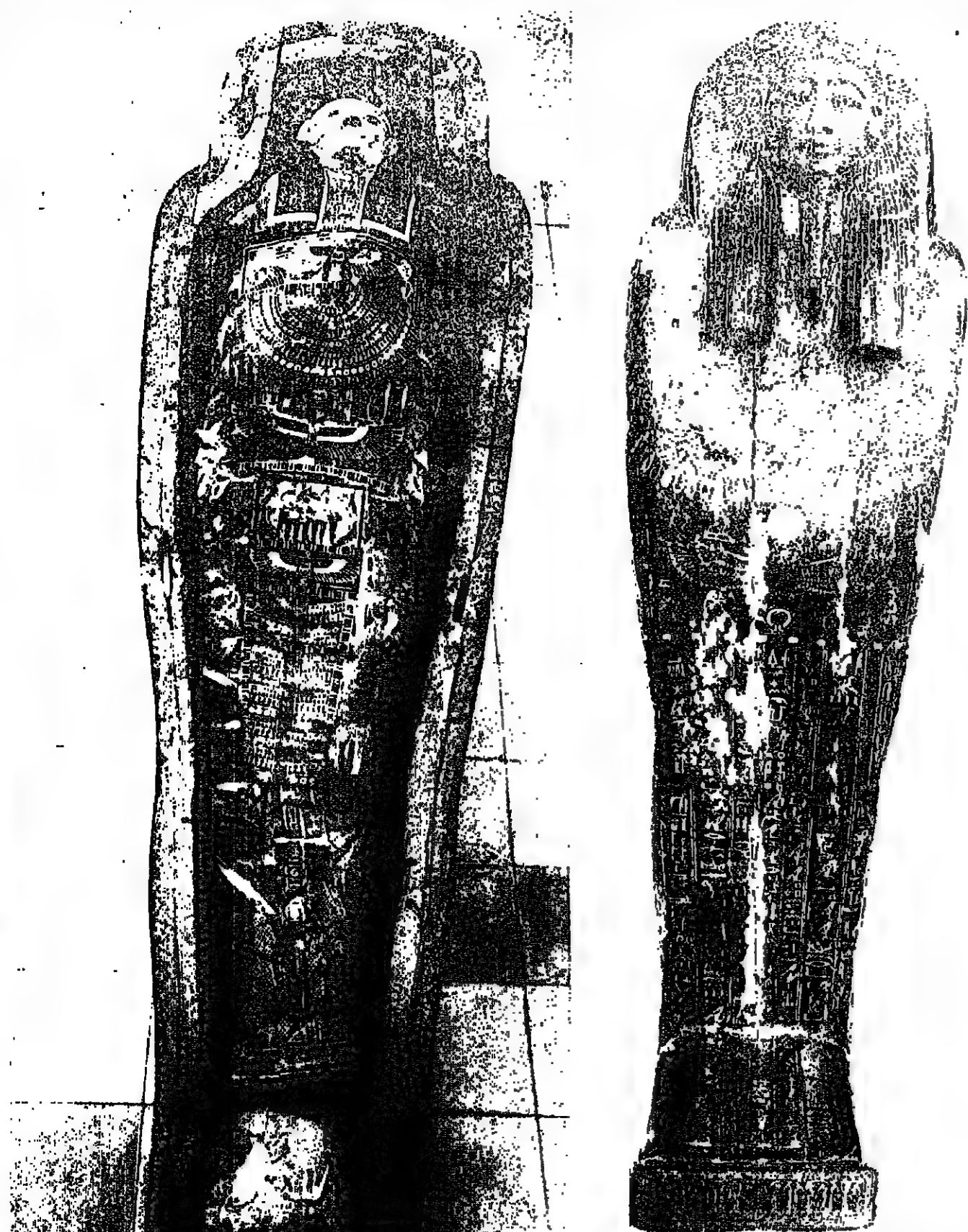




"Shabti" statuette in faience, 7th-6th centuries BCE, of a type found in great numbers in tombs and supposed to perform tasks for the deceased in the Netherworld; and inscribed with a spell asking it to come forward if summoned to work.



Bronze cat, sacred animal of the goddess Bastet, 7th-5th century BCE.



Mummy of a man, Ptolemaic period, 2nd-3rd century BCE, in a cartonage liner case, from the Pontifical Biblical Institute in Jerusalem. The cover of the sarcophagus is shown at right. From "The Other Side of The River," now at the Rockefeller Museum.

# The Other Side of the River

Post Art Editor

A FASCINATING collection of ancient Egyptian funerary objects entitled "The Other Side of the River," now on show at the Rockefeller Museum in East Jerusalem, gives an idea of the complex Egyptian concept of death and afterlife.

The show was put together by the Israel Museum from its own collection and from loans. It comprises reliefs and wall paintings from tombs; coffins; funerary gifts, and protective amulets. Also on show is the only real mummy in Israel, on loan from the Vatican's Pontifical Biblical Institute in Jerusalem. Dating from around 300 BCE, the mummy was, some seven years ago, rescued from deterioration by the

conservation laboratory of the Israel Museum; concern for this body has become one of the friendly links between the two institutions.

The "Other Side of the River" refers to the arid escarpment on the west bank of the Nile, where burials traditionally took place, somewhat above the valuable arable soil flooded annually with rich silt. It is not surprising that the ancients saw the rich narrow strip of the Nile Valley as the centre of the universe and developed a cosmic, cyclical view of world order to go with it.

(Of course crossing to the other side of the river has a similar connotation in other cultures; in Greek and Roman mythology the dead were ferried to Hades across the river

Styx).

The ancient Egyptians perceived human life as part of this unchanging universal order and death as a stage towards becoming one with the cosmos. The soul could go in and out of the tomb, but became a part of heaven as well by becoming a star on joining the daily voyage of the solar bark in the daytime and through the Netherworld at night.

The concern for a resting place for the soul of the deceased required the preservation of the body and created the complex cult of mummification and protection of the body with statuettes, stelae, amulets, and magical spells inscribed on and inside the coffin. During the Predynastic Period, the dead were buried in

the desert sand which, due to the very dry weather, preserved the bodies. But with the increasing use of coffins in the Early Dynastic Period, the need for artificial preservation systems arose. The resulting complex method of mummification developed and reached its peak towards the end of the New Kingdom.

The deceased was thought to need a large supply of practical as well as magical items to see him through to the Netherworld. In addition to food and drink, a typical Royal tomb contained furniture, jewelry, utilitarian objects and "protective" items like stelae upon which the deceased is depicted receiving offerings and surrounded by magical

prayers to ensure the protection of different gods; statuettes of deities and sanctified animals; statuettes of concubines and servants to assist the deceased in his new world; and amulets, which were usually placed on the mummy or in its vicinity.

Statues in the image of the deceased, alternative places for the soul to enter, were often placed in the tomb as well.

Egyptian dead were at first buried in the desert in small pits covered with stones and sand. From the time of the First Dynasty, however, kings and people of high rank were buried in tombs built especially for the purpose. Most were designed to foil grave robbers.

(Continued on next page)

## The Other Side of the River

(Continued from previous page)

The Egyptian tomb usually comprised a gathering hall, often decorated with reliefs or wall paintings, in which the funerary gifts were placed; a pit or corridor, leading from the gathering hall to the burial chamber; and the chamber, which contained only the coffin with the mummy.

Although these three elements are always present, the types of tombs vary according to period and the physical environment. The gathering hall was sometimes detached from the tomb, as in the case of the pyramids, where the pyramid itself was the burial chamber; the gathering hall was built separately nearby as a funerary temple. The two were connected by a corridor-like passage.

In most cases the burial chamber and the pit were cut into the rock while the gathering hall was built above. In mountain burials, the gathering hall was cut into the rock as well.

Mummification was gradually perfected so that at its peak, during the New Kingdom, the process took about 70 days.

For people of means, like royalty or people of high rank, the procedure comprised several stages: the removal of parts of the brain through the nostrils with an iron hook and the infusion of drugs into the cavity of the skull; an incision on the left flank through which the viscera were removed and mummified separately, being placed in canopic jars; the cleansing and rinsing of the abdomen and its dehydration by natron and perfumed ointments; the anearning of molten resin and the steeping of the body in natron for 70 days; the packing of the cavities with soaked perfumed linen, and the smearing of the entire body with molten resin; and finally bandaging with shrouds.

For those wishing to avoid great expense, the procedure included the infusion of the abdominal cavity with cedar oil, using syringes without making incision, and the steeping of the body in natron for 70 days. The oil dissolved the viscera which is then drained with syringes, together with the oil.

The poor had to make do with a thorough rinsing of the abdomen with syringes and the soaking of the body in natron. Embalming was considered a profession demanding great skill and was passed down from father to son.

From the Third Intermediate Period to the end of the Roman Period, a new custom of covering the shrouds and beautifying the mummy was introduced.

Layers of linen with plaster in between were placed on a model figure, creating a mummy-shaped box; this was later sewn in the back around the mummified body. These

cases were prefabricated and later fitted to the individual body. In the Ptolemaic and Roman periods these cartonage cases were made of pieces of papyrus rather than linen.

The painted decorations resembled those of the sarcophagi: the face was painted in detail, including the head-dress and jewelry, while on the body, illustrations of gods and amuletic symbols accompanied offering formulae. An empty space was left for the deceased's name.

The custom of burying the dead in coffins (sarcophagi) was introduced at the beginning of the Archaic Period. At that time, throughout the Old Kingdom, the typical coffin was rectangular, made of stone and usually decorated with an incised facade of a temple.

Inside the coffin, a wooden board was placed on the upper part of the body as a cover, slightly rounded to fit the form of the mummy, with a carved portrait of the deceased.

In the Middle Kingdom, anthropoid-shaped coffins replaced the wooden boards and were used as an inner coffin. The outer coffin remained rectangular in shape, but was usually made of wood and decorated with inscribed spells from "The Book of the Dead," formulas for offerings and magical scenes for protection.

In the New Kingdom and Third Intermediate Period both inner and outer coffin were anthropoid. The outer coffin was made of stone or wood and decorated with inscribed offering formulae. The inner coffin was made of wood, decorated with offering formulae and scenes of different gods with inscriptions referring to them. In the most elaborate burials two inner coffins were used.

The face of the deceased was painted in detail, often with inlaid eyes. The poor on the other hand, had to settle for a wooden board as an inner coffin, with a painted wooden mask of the deceased sometimes attached.

In the Late Period, the rectangular outer coffin came into use again, usually made of stone, but of poor quality. The inner coffin, which remained anthropoid in shape, was made of wood and decorated with spells and scenes from the "Book of the Dead."

Texts to this informative show are also in Arabic.

The exhibition was made possible by the Harry Stern Foundation and Norbert Schimmel of New York.

## Architectural insights

Edith Varga-Biro

AN UNUSUAL and stimulating exhibition, from New York's Cooper Union School of Architecture, has opened in Ein Hod. This institute is a centre for Conceptual Architecture, an international movement started in the early 70's, which redefines concepts, "furthering comprehension" and wishes to serve as source of insight to the arts. To this end, Cooper Union called on selected participants to create "a personal interpretation" of three, building elements: window, room, furniture, in any technique or material, not larger in size than 8" x 8" (20 x 20 cm). Consecutively, similar invitations were extended by local institutions in Tokyo and Haifa, and, as a result, works by 109 architects and artists from three countries were selected.

The show, called "Window, Room, Furniture," appeals to the viewer on various levels: to the philosophical bent; to imagination; to puzzle-solving skill; to the sense of humour; and, of course, to artistic perception.

There is a surprising variety of tendencies in the New York exhibition (60 participants), but one thing seems obvious: the human being is largely neglected in this world of architecture-for-architecture's sake. Still, many, if somewhat tame, poetic visions are offered, which the viewer often fails to recognize as he hunts for the hidden Room, the Window and the Furniture.

One of the most integrated entries is a painted cardboard work by Christian Hubert, in which we can look past the frame (-window) into an



Christian Hubert: "Window, Room, Furniture" (Janco-Dada Museum, Ein Hod).

implied room with its own window through which light flows in... to accentuate the dark volume of a partly projected cube (-furniture). Tim Wood and Elyn Zimmerman offer poetical transpositions in the architectural domain. Intricate games in perspective by Lawrence Booth and Andrea Brown's composition of an American cityscape are delicate but deliberate. A contribution by Stephen Potter avails itself of the amphitheatre for an idea: steps also serving as furniture. Marc Treib's minimalist relief in white employs the window grid more creatively than most.

In satirical vein are representations of overstuffed nouveau-rich halls by various artists, or the photocollages by Ellen Lanyon in which unclothed tribesmen and a dead frog appear on panels on antique furniture. These works conceivably contain faint social criticism, but on the whole the ivory tower approach pre-

vails.

Most of the U.S. entries seem to be from a quiet, tasteful, never-never land. Psychology is present more as an illustration to Freudian theory than as a human pre-requisite for architecture. Even a strong statement of alienation, as in John Hejduk's painting of an apartment house in which each rigidly furnished room is separated through individually centred windows, is too subdued in its colour harmony.

There are many examples of wit, paradox and puns - visual and literary - as in the shifts in scale (enormous chair, tiny landscape) by Lucio Pozzi; or surprising emphasis, in the "Writing on the Wallpaper" by Martin Filler; the tongue-in-cheek interpretation of "window" by Arthur Corwin, showing the photo of a seal poking his head out of water. Elias Torres Tur presents a mirror-covered box with a keyhole, through which the curious visitor can see nothing more exciting than over-dressed ladies in a small Velasquez reproduction of "Las Meninas." Or perhaps this is an in-joke, since the portraits in the famous painting appear in a looking-glass, while from a faraway, small wall-opening light streams in, as if through a window.

The excellent arrangement of the exhibition (the Hall is windowless and hot) is by Haifa Museum curator Judith Shen-Dar. Inscriptions, detailing techniques and materials, as well as relevant text-additions by the artists, are, unfortunately, omitted.

The Japanese and Israeli projects will be reviewed next week. (Ein Hod, Janco-Dada Museum, in cooperation with the Haifa Museum, Till mid-Oct.)

## Cheering chairing

Gil Goldfine

LINED UP against the gallery walls, Ofer Kotler's sculptural chairs are true stand-up comics. Each one is more humorous than the next as the artist transforms the traditional "four-legged sitter" into the allegorical sarcastic and plain ol' tongue-in-cheek work of art.

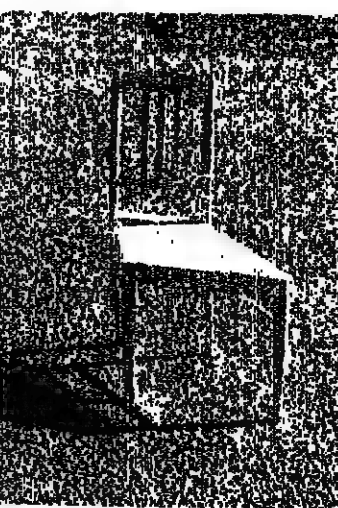
One kitchen chair, painted "piglet" pink, has had its four legs sprayed fluff, as if it were new born, struggling, but failing to stand up. Then there are, upside-down chairs, "lame" chairs, distorted ones and mutations.

Kotler has joined the humorous to the absurd. Steinberg to Duchamp, salted it all with a bit of humanism and thus assembled one of the most refreshing shows we have seen in quite a while. Go see it, to admire and enjoy. (Horace Richter Gallery, Simat Mazal Arie, Old Jaffa).

MIRA TZADAR's ink-and-wash relief drawings on paper are reminiscent of Goya's *Proverbios* and Redon's fantasies, without the Spaniard's critical eye for line and volume and without the Frenchman's romantic imagination. Tzadar's erratic compositions revolve around erotic purgatory, where birth and death intermingle with fornicating and masturbating figures. Male and female forms are set within amorphous sacs, some elongated into phallic signs others into ovular shapes, all shooting in and out of the



Ofer Kotler: Chair (Horace Richter Gallery, Old Jaffa).



picture plane via the paper's edges. (Proza, 50 Dizengoff, Tel Aviv). Till Aug. 15).

Ruth Pantofaru's loose wall hangings are lively, colourful and tantalizing post-Pop abstractions, works that harness glitter and tinsel themes with combinations of Warhol and Vasarely. Pantofaru doesn't hold back pulling out all the tactile and visual stops to tantalize the senses: mauve and plastic pinks mix with orange day-glo, electric blues and Kelly greens, roughly cut from pressure sensitive paper to air-brushed onto paper. All this next to candy-wrapper, fake fruit and sultry pieces of lace. Gross and commendable, ugly yet urban, sensuous with a gypsy flair.

ISRAEL RABINOVITZ's floor installations are political and socio-cultural games. Olive-wood camels, painted like Jasper Jones maps, are captive animals in the well of a heavily pebbled ziggurat. An empty quadrant of raw wood grandstand surrounds a complicated looking card-like playing field. Rabinovitz's works are pictographic in nature but interesting enough to jolt the spectator into making an attempt to decipher the message. A sense of configuration, balance and colour put Rabinovitz's art ahead of the norm for this technique.

RAMI YULZARI tries to create an impact with a score of same-size photo portraits of a young woman. Each shot is very much like the next and the personality of the sitter is undeveloped, as is the art form. Hana Ben-Haim follows the new figurative wave of painting with large scumbled works on paper. They are colourfully aggressive but nothing more. (Ahad Haam Gallery, 90 Ahad Haam, Tel Aviv). Till August 8.



## WHAT'S ON

Notices in this feature are charged at \$4 per line; insertion every day of the month costs \$80. Payment in Israel shekels (prices do not include VAT).

### Jerusalem

#### CONDUCTED TOURS

**Tourists and Visitors.** Come and see the General Israel Orphan Home for girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12 (Bus No. 14, 24 or 5, Kiryat Moshe, Tel. 523291).

**HADASSAH** - Guided tour of all installations. \* Hourly tours of Kiryat Hadassah and Hadassah Mt. Scopus. \* Information, reservations: 02-416333, 02-446271.

**Hebrew University:**  
1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.  
2. Mount Scopus tours 11 a.m. from the Brodman Reception Centre, Sherman Building, Buses 9 and 28 to bus stop, further details: Tel. 02-882819.

**Ami Women (formerly American Mizrahi Women)** Free Morning Tours - 8 Alkali Street, Jerusalem. Tel. 02-699222.

**Emanah-World Tel. Zionist Women.** 26 Ben

Munich. To visit our projects call 02-602308, 636620, 815261, 637208, 02-708440, 051-75908.

#### Tel Aviv

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**Ami Women (formerly American Mizrahi Women).** Free Morning Tours - Tel Aviv, Tel. 220187, 243106.

**WIZO:** To visit our projects call Tel Aviv, 232939; Jerusalem, 226860; Haifa, 89537.

**PHONEX WYOMEN - NA'AMAT.** Morning tours. Call reservations: Tel Aviv, 256960.

**Medical Evening - under the stars (in Ramat Aviv)** June 28, 1984 at 8:00 p.m. For details call AACI. Tel. 03-654451, 6561245. Admission: ISH00.

#### Haifa

**What's On in Haifa**, dial 04-648840.

#### Other Centres:

**VISIT The Weizmann House, Rehovot.** The Weizmann House is open Sunday, Thursday, 10 a.m.-3.30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 054-81230 or 83328.

#### VISITING HOURS

Sun.-Thurs. 10 a.m.-10 p.m.

Sat. 10 a.m.-2 p.m.; 7-10 p.m.

Closed Friday

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information and box office: 261297

## THIS WEEK AT THE TEL AVIV MUSEUM

### EXHIBITIONS

#### NAHUM GUTMAN

The exhibition is sponsored by the Tel Aviv Foundation for Literature and Art. **GALLERY TALK AT THE NAHUM GUTMAN EXHIBITION (IN ENGLISH).** Sunday, at 11.30 a.m.

#### WHITE CITY - International Style Architecture in Israel

The exhibition is sponsored by the George Wesserman Foundation, Washington, D.C. and the Montelchali Kiryat Foundation.

### COLLECTIONS

**CLASSICAL 17TH AND 18TH CENTURY PAINTING; IMPRESSIONISM AND POST-IMPRESSIONISM; 20TH CENTURY ART; A SELECTION OF ISRAELI ART; THE TWENTIES AND THIRTIES IN ISRAELI ART.** SPECIAL LOANS INCLUDING PAINTINGS BY MONET, MORISOT, PISSARO, BONNARD, MATISSE, ROTHKO, GOTTLES AND OTHERS

### DANCE

**THE CHOREOGRAPHER AND DANCER OHAD NAHARIN**, following performances at the Spolito festival. Solo dances and duets with Iris Frenkel, Saturday, 4.8 at 9.00 p.m.; Tuesday, 7.8 at 9.00 p.m.

### THEATRE

**GOOD BOY JERUSALEM.** Play: Naomi Yusk, Hedes Ophrat. Directed and designed in the 50's. (In Hebrew). Sunday, 5.8 at 9.00 p.m.

### CINEMA

**SUNDAY IN THE COUNTRY** (France, 1964; 90 min., in colour, French with Hebrew and English subtitles). Mr. Ladronek spends a Sunday at his estate with his son and daughter-in-law and their children. His younger daughter, who arrives unexpectedly turns the family gathering into an exciting event. Director Bertrand Tavernier, winner of the prize for best director at the 1984 Cannes Festival. Daily at 5.00, 7.30, 9.30 p.m.; Saturday at 7.30, 9.30 p.m.

### SUMMER VACATION

#### CHILDREN'S THEATRE

**KING SOLOMON'S LEGENDS**, adapted by Ch. N. Balik (in Hebrew, for age 7 and over). Monday, 6.8 at 11.00 a.m.

**ANIMALS**, a colourful collage of song and stories about animals. (In Hebrew, for age 4 and over). Tuesday, 7.8 at 11.00 a.m.

**THEATRA FIGURE THEATRE** (Germany). 'Don't Be Afraid of the Animals' (Wilded) words. For children from age 4. Thursday, 9.8 at 11.00 a.m. and 4.00 p.m.

### ACTIVITIES FOR CHILDREN

**NAHUM GUTMAN FOR CHILDREN** - Creative work centre, open throughout museum visiting hours. For details about workshops and gallery games, please call 267361, ext. 38.

### HELENA RUBINSTEIN PAVILION

An exhibition of works by scholarship winners of the Sharet Scholarship Programme. Saturday, 4.8; 10.00 a.m.-2.00 p.m.; 8.00-10.00 p.m.

From Sunday, 5.8, the Pavilion will be closed for the installation of a new exhibition.



**Jerusalem Beit Knesset  
Center for Conservative  
Judaism**  
announces:

### United Synagogue Youth Shabbat

In honor of the six hundred and thirty-five North American and Israeli teenagers on the 1984 United Synagogue Youth Israel Pilgrimage

Shabbat Hazon, Aug. 4, 1984

Directors: **Margaret Minton**, Conservative Synagogue Zeavek, Southfield, Mich.  
**Dorothy Hoffman**, Kol Ezer Congregation, Palo Alto, Cal.

Ticket price at 8.30 a.m.

## ART GUIDE

Notices in this feature are charged at \$4 per line, insertion every day of the month costs \$12.

### Jerusalem

#### MUSEUMS

**Israel Museum.** Opening Exhibitions: Moshe Muler, environmental sculpture. Continuing Exhibitions: Miniature 18th Century French, English and American rooms: Anselm Kiefer, new German paintings; The Art of the Mosaic, Ancient Pavements; Plasticine, children's works and activity corner. Happy Accidents, ready mades and photographs; The Other Side of the River, funerary objects from ancient Egypt (Rockefeller Museum). Well-Built Elephant, popular American architecture: How to Wrap Five Eggs, traditional Japanese wrapping; Joan Miro, Eighty Years of Sculpture in Israel; Window to Islam, Islamic culture, religion, science and court life; Jonathan Borofsky (until Aug. 4); 12 Pages from Chino

Geniza: Scraps; Permanent collection of Judaica, Art, Archaeology and Contemporary Israeli Art. How to Study the Pass (for children, Paley Centre, next to Rockefeller Museum). Closed Saturday. Beit Ticho Works by Anna Ticho; Hanukkiot. Hours: Sun., Mon., Wed., Thur. 10-4.30; Tue. 10-10; Fri. 10-1.30.

**Old Yishuv Court Museum.** The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thurs. 9 a.m.-4 p.m.

**Sir Isaac and Lady Edith Wolfson Museum at Hefesh Shlomo.** Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit: Serigraphs by Shmuel Kutz. Tel. 247112.

### Galleries

**Galerie Vison Nouvelle.** Kintz Hayotzer, Y.S. Haniach. Original prints by international artists. Tel. 02-301964, 280031.

**Yakov Greenwald Gallery.** Jewish ceremonial objects in silver for commemorative of modern art. Sun.-Thurs. 10 a.m.-5 p.m.; Fri. 10-1 p.m. Kintz Hayotzer, opp. Jaffa Gate. Tel. 02-282077.

### Tel Aviv

#### MUSEUM

**Tel Aviv Museum.** Exhibitions: Nahum Gutman, pictures and book illustrations; White City, International Style Architecture in Israel. Collections: Classical 17th and 18th century painting; Impressionism and Post-Impressionism, 20th Century Art; Selection of Israeli Art; Twenties and Thirties in Israeli Art; Special Loans incl. Paintings by Monet, Matisse, Picasso, Bonnard, Matisse, Rothko, Gattlieb and others. Special Exhibit of Prints from Jerusalem Print Workshop. Visiting Hours: Sun.-Thurs. 10-10; Sat. 10-2; 7-10; Fri. closed.

**Helena Rubinstein Pavilion.** Exhibitions: A Pear and an Apple, Still Life Exhibition. Visiting Hours: Sun.-Thurs. 9-1, 5-9; Sat. 10-2; Fri. closed.

## ISRAEL THEATRES

### The Camer Theatre of Tel Aviv

Tomorrow, Saturday, August 4

LIES - 8.30

THE HOMECOMING - Tzavta, 8.30

Dan Cinema presents

Peter Hammill - Live On Stage

Nick Potter - Bass

Guy Evans - Drums

John Ellis - Violin, Guitars

VAN DER GRAFF - Reunion

August 14 - 15 - 18 at the Dan

61 Hayarkon St., Tel Aviv, Tel. 660222

Talit Productions Living Arts present:

### MUMMENSCHANZ

Haifa: Auditorium, August 16 at 8.30 p.m., August 18 at 8 p.m.

Tickets: Tel. 04-962244 and at ticket agencies.

Megiddo, Ein Basmat, August 20 at 8 p.m.

Tel Aviv: Camer Theatre, August 22 at 8 p.m., 9 p.m.

Tickets: Hadron (Tel. 03-248787) and at other ticket agencies.

Jerusalem: Jerusalem Theatre, August 26 at 8 p.m.

Tickets: Cehana (Tel. 02-444677)

She'er Hanagav, Dorot, August 27 at 9 p.m.

The performers will be staying at the Sheraton Hotel.

## Ancient Maps and Prints of the Holy Land Calendar

### תשס"ה

#### 16-MONTH HANDWRITTEN CALENDAR

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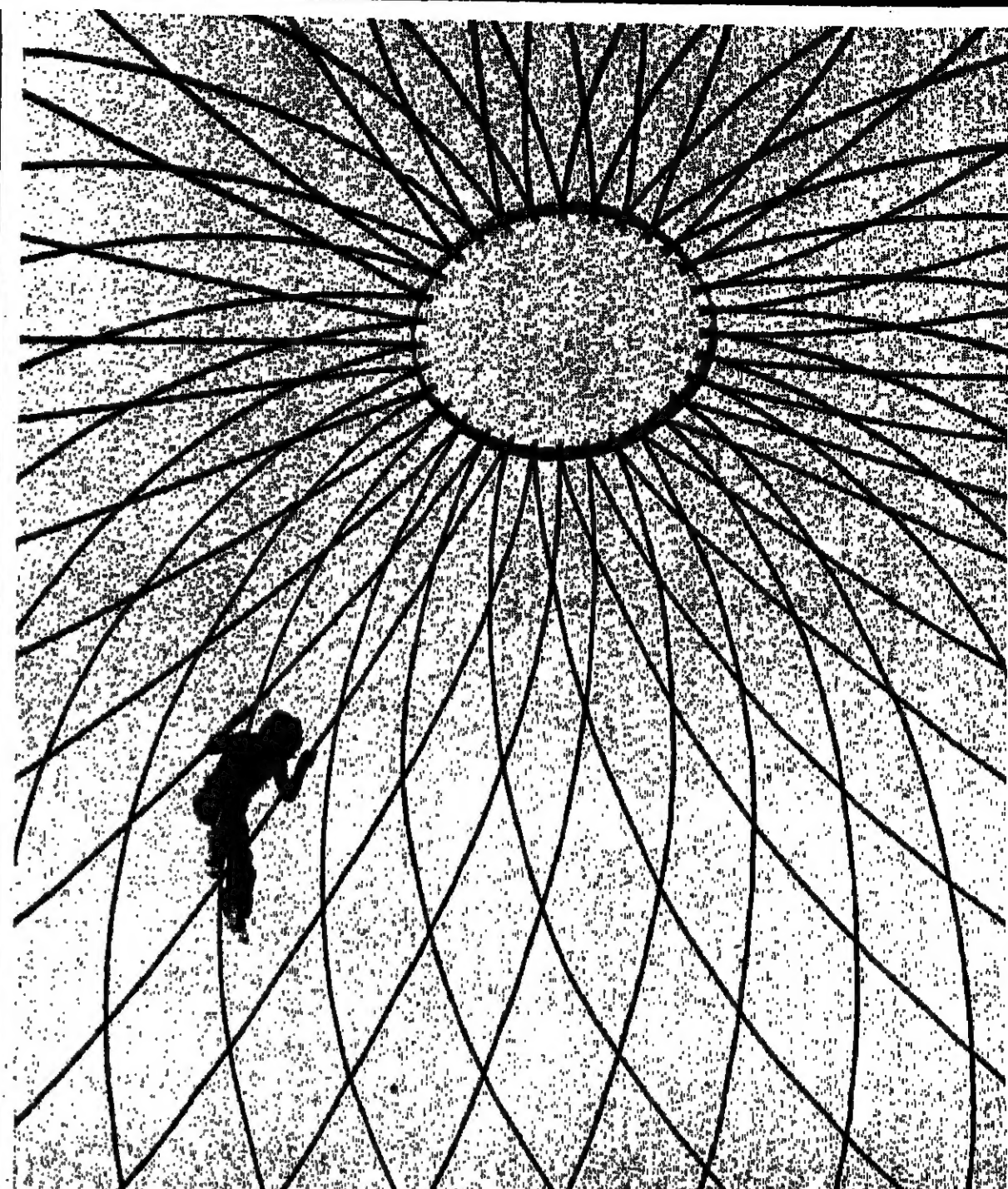
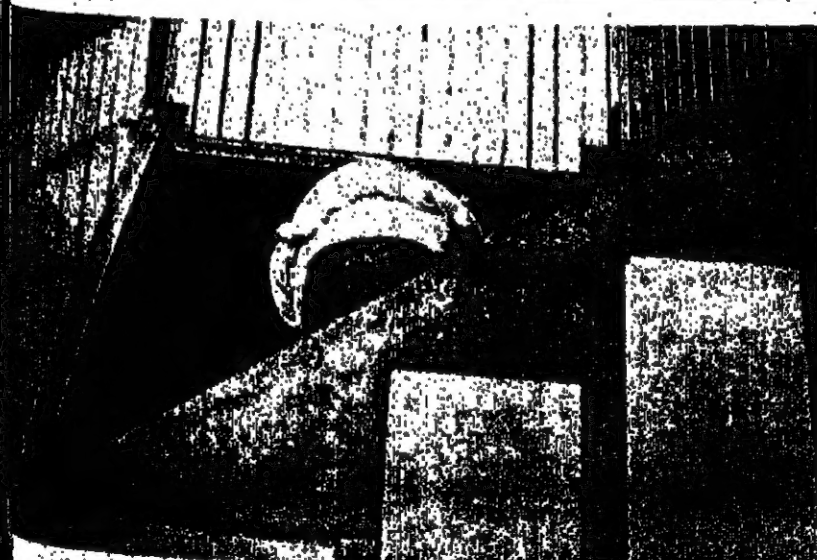
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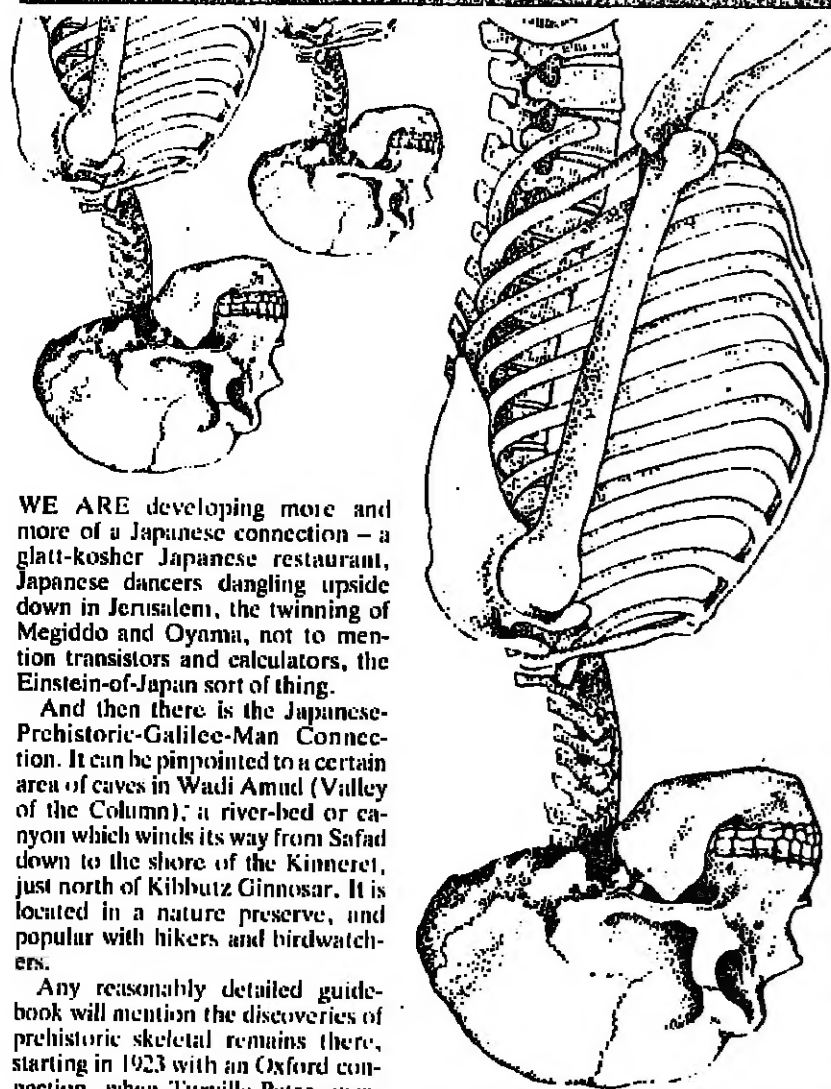
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WE ARE developing more and more of a Japanese connection — a glut-kosher Japanese restaurant, Japanese dancers dangling upside down in Jerusalem, the twinning of Megiddo and Oyama, not to mention transistors and calculators, the Einstein-of-Japan sort of thing.

And then there is the Japanese-Prehistoric-Galilee-Man Connection. It can be pinpointed to a certain area of caves in Wadi Amud (Valley of the Column); a river-bed or canyon which winds its way from Safad down to the shore of the Kinneret, just north of Kibbutz Ginnosar. It is located in a nature preserve, and popular with hikers and birdwatchers.

Any reasonably detailed guidebook will mention the discoveries of prehistoric skeletal remains there, starting in 1923 with an Oxford connection, when Turville-Petre excavated two caves, romantically called by the Arabs the Cave of the Princess and the Cave of the Gypsy Woman. Under several strata, Turville-Petre found a Stone Age skull first thought to be of a woman, then thought to be of a man — "Galilee Man" — now on exhibition in Jerusalem.

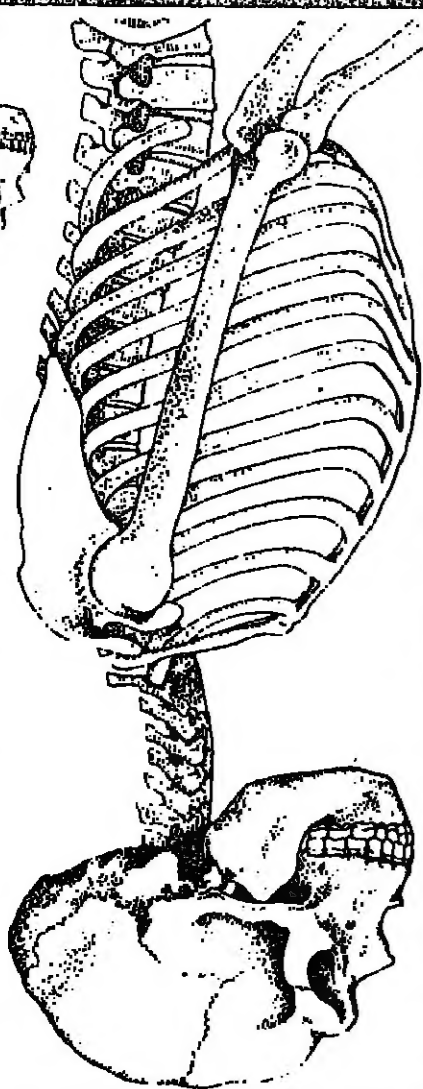
The guidebook will then mention that 40 years later, in the early Sixties, an expedition from the University of Tokyo found several more very early human remains in the Wadi. But even when noted in passing, the full Japanese-Israeli adventure with all its aspects of Oriental Inscrutability, and including the discovery of a nearly complete human skeleton, has never been publicly told.

Now, thanks to my contacts with two central participants, I am in a position to do so.

It began one morning in the spring of 1961, when tourist guide Max Ballhorn, then an officer in charge at the Tiberias Police Division received a telephone call. It was from the policeman on duty at the front desk, and he said, "What shall we do? We have a Japanese spy here who was arrested near Kibbutz Hakuk, and he speaks only English." (Not entirely accurate, of course; he spoke another language besides Japanese, but no Hebrew.)

Ballhorn asked that the prisoner be brought to him, and the policeman arrived with the man in his custody. He turned out to be an unruffled, scrupulously polite Japanese, dressed in an immaculate black suit, tie, and tennis shoes, and equipped with a camera and enormous binoculars. This would be unusual today in Galilee, but was downright fanciful back in the still-bedraggled Sixties. He introduced himself as Dr. Watanabe, a Japanese anthropologist, and explained that he had been walking in Wadi Amud looking for signs of early human habitation.

Members of Kibbutz Hakuk, it turned out, had been going down the wadi in a tractor-drawn platform, and when they came upon this unexpected vision they placed him under



arrest as a suspicious character and brought him down on their platform to the Tiberias Police Station.

AS WATANABE later told Ballhorn, "If I hadn't been arrested and put on that platform, and found myself able to stand during the trip down the wadi at a level more than a metre above my height, I would never have seen the entrance to the cave. But that was how I did manage to see it — marked by a most valuable mound of rubble, which is so often the clue to occupation by prehistoric man."

Watanabe told Ballhorn that he was staying at Tiberias's Scottish Hostel, and showed him a letter setting out his credentials. "By now I had decided he was obviously a serious man, and should be helped," Ballhorn told me. But in fact Watanabe really was a spy. Ballhorn added: he had come to spy out the land, on behalf of a group of scholars from Tokyo University, who had sent him ahead to find promising terrain for their dig.

During that first interrogation, Ballhorn made a point of telephoning his wife Elisheva, who was living with their three children in the police compound. Elisheva Ballhorn was formerly years director of the Tiberias Archeological Museum (now closed, a victim of the city's building boom) with a strong interest and many contacts in the field. Her husband knew she would be interested in the proposed Japanese activity, and in fact she joined the dig, when the Tokyo University Scientific Expedition to Western Asia later arrived in force. As Tokyo sees it, we are in Western Asia.

In that initial telephone conversation, Max Ballhorn spoke to his wife in their native German (these two yekkes both came to Galilee over 50 years ago). As Elisheva recalled the event, so many years later, "Max spoke to me in his very best German, careful not to let any English slip in as the Asian visitor stood there. We didn't find out till much later that Dr. Watanabe had studied in Germany and knew German well. But during that whole episode in Max's



## INSCRUTABLE AMUD MAN

The Post's HELGA DUDMAN digs up some new information on the visit of a group of University of Tokyo archeologists to the Galilee two decades ago.

office, he didn't bat an eyelid.

The rest of the expedition arrived soon after — eight more professors from Tokyo University, under Prof. Suzuki, representing physical anthropology, prehistory, paleontology, geology, and geography. The Ballhorns developed very friendly relations with the team, which extended through further seasons and subsequent annual greeting cards.

Both remember a dinner at their home to which all were invited. What stood out in the Israeli mind was the minute quantity of food consumed by the Japanese. "All nine together ate just about what one Israeli would consume," recalls Elisheva, who is a very good cook. Whether the non-consumption was due to Oriental politeness or an absence of chopsticks, she will never know.

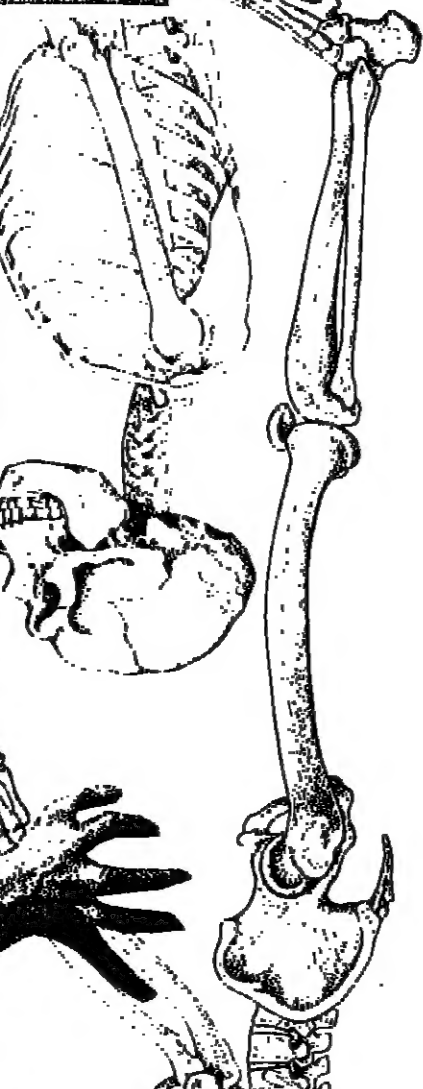
The great day came, after several finds of portions of bones and teeth, when the expedition unearthed its treasure: a complete human skeleton from the Paleolithic Age (the Early Stone Age is generally thought of as starting at 600,000 BCE.)

"It was an extraordinary experience to be looking at a man who

lived so long ago," Max Ballhorn says, recalling his visit to the site. "What struck me at the time, and what I remember till today, was his very protruding forehead. I remember, too, that Israel's leading anthropologist, who had been searching in that area for some time, also went up to the site, and after seeing what the Japanese had found, and he had not, came down again looking absolutely ashen. He seemed to me a broken man."

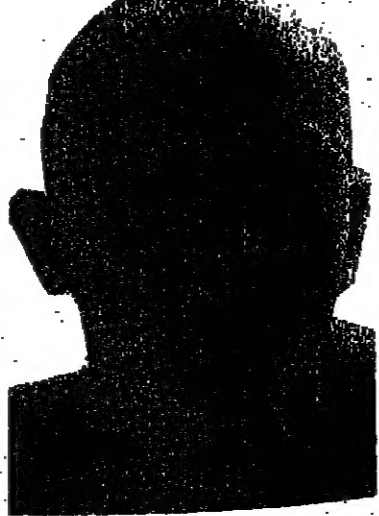
Dr. Avraham Biran, at the time director of the Department of Antiquities (and this summer again digging at Tel Dan), naturally also visited the newly unearthed prehistoric man. It was Biran who had to give permission to the Japanese to "borrow" their precious find and take it to Japan for study, before its return and final resting place at the Israel Museum. Elisheva Ballhorn remembers the anthro-comic scene:

"When they found the complete skeleton, all the professors gathered together for a discussion — in Japanese, of course — about how they would divide up the find for research, according to their specialties. Whenever a serious question arose, they always went into confer-



ence to establish the answer. What they wanted now, first of all, was permission to take the skeleton to Japan for study, especially the skull.

"Avraham Biran has an Israeli sense of humor, which is very different from the Japanese sense of humor, and I can't say that I know what that is. So when they returned from their little conference and asked for permission to remove the skeleton, he said, tongue in cheek,



of course, 'No, I'm terribly sorry. I'm afraid you'll have to find a second skeleton.' And they went off for another little conference."

"It was a joke, of course, but the Japanese didn't understand it as such. They returned from their second conference, and very politely, and very seriously, said, 'We are so sorry, but we cannot promise to find a second skeleton.' Finally they could take the skull to Japan for study, but that it would have to be returned to Israel. 'Approximately how long would you need to keep it in Japan?' he asked.

"Another huddled conference, and they came back with the answer, five years, four months and 21 days. And that estimate is exactly how it turned out. I think Avraham was rather shaken by that experience. It was so alien from our way of doing things, which then — perhaps more than today — involved a kind of pride in our ability to improvise." The Ballhorns, both super-yekkes, agree that the Japanese are super-super-yekkes.

THE Japanese team maintained strict discipline at all times, with an unalterable hierarchy according to rank. It is hard to estimate the age of a Japanese — Orientals generally stay lean and unwrinkled longer than West Asians and plain Westerners — and the Israelis did not at first realize that Suzuki and a few others were over 50, for they leaped about the caverns with just as much agility as the younger scholars. (Suzuki, incidentally, is as common a name in Japan as Cohen is here, and it belongs to the music teacher who invented a new way of teaching violin to tiny tots, to an expert on the history of Zen in Japan, and to a famous motor-cycle firm.)

And then there was the unnerving nature of Japanese politeness. "Whenever I asked, on some technical point, 'Should I do it this way?' they would smile and say 'Yes.' Then I would ask, 'Or should I do it this way?' And they would smile again and say, 'Yes.' Finally, I might ask, 'Should I do it this way, or that way.' And they would smile very agreeably and say, 'Yes, this or that way.' They just couldn't bring themselves to say No."

I am going into all this at some length because I think it casts an unexpected and interesting light on the leaps and bounds the Japanese are making in areas in which Jews have always prided themselves (such as playing a Brahms violin concerto at the age of six) or in which we now see our future (such as conquering the world with hi-tech scientific engineering). The Japanese adventure in Wadi Amud came just at the time when their country was emerging from a rather primitive level of cheap and shoddy mass-production and starting the ascent toward top-level management, marketing and design of electronic and other equipment.

The large, heavy, glossy 530-page volume of their findings on "The Amud Man and his Cave Site" was published by the University of Tokyo in 1970, by which time the Japanese were well on their way towards dominating world markets. The book is staggering in its detail, with masses of photographs that appear to the layman to be little grey blobs, but have such captions as "Fragment of right iliac wing with part of acetabulum, lateral view."

The prominence of the chemical analysis of the bones should have been an indication, back in 1970, that the Japanese were about to teach world prominence in the exact sciences, leaping through the pages, the reader is caught by a little work

on establishing the manganese content via neutron activation analysis leading to the formula  $39 \pm 8 \text{ ppm } (0.0009\%)$  of manganese.

AS FOR the human side of the scattered fossil skeletal remains, aside from the complete skeleton, the Japanese decided — with nothing more than a tooth here and a bit of bone there — that these most likely belong to five individuals. Four were given individual names — Amud I, II, III, and IV, "each of which is possessed of some osseous part of the body." The fifth, poor thing, was called merely "Amud Isolated Molar," since this individual is represented by only one molar tooth. But not just any old isolated molar: the Japanese assume that he was a "juvenile" because "the tooth is well preserved, though the apical part of the root is broken off." Amud III is thought to be an infant of about four (what we might call in Hebrew "hamud"), while the age of Amud IV is estimated at about three years. The sex, alas, was not ascertained in either case.

Even 20 years ago, before their great leap forward into top technology, the Japanese archeological team arrived here with all sorts of equipment never before seen in Israel. Elisheva Ballhorn recalls the wealth of small tools, "and they even brought along quantities of a kind of toilet paper, for wrapping finds."

But non-archeologically, we may assume that their standards of scholarly publication have improved since 1970. That big published volume includes some very repetitive portions, and what seems even more out of place is the long poem at the front. It was written by Dorothy Malvenan, at the time matron of the Scottish Hospice where the Japanese guests stayed, a woman very fondly remembered by those who knew her. Written in rhymed couplets, it would seem to bear little resemblance to the classical Japanese *waka* and more to the jolly post-Victorian occasional verse. I do not mean this observation to convey crass Western rudeness, and am pointing it out only to show from what curiously borrowed backgrounds the Japanese have built their current success. In any case, this poem goes in part:

The men from Japan cared not at all  
For publicity brought by Neanderthal.

They measured his bed, marked his position,  
Were careful to make no violent transition.  
They lifted his bones and wrapped him in wadding,  
And packed him in boxes with plenty of padding.  
They brought him away from the Wadi Amud  
To our cave in the Hospice, quite as good...

Some pages on, the article by Watanabe, whom Max Ballhorn interrogated in the Tiberias Police Station, and who came down the wadi with the added height provided by the tractor-drawn platform of Kibbutz Hakuk, is entitled, "Flake Production in a Traditional Industry from the Amud Cave: A Statistical Approach to Paleolithic Technology."

To bring the spy connection around full swing: as always, somebody somewhere asked Elisheva Ballhorn to keep an eye on a younger member of the expedition. "He was a communist, and it turned out that he also knew German very well. And he was very interested in making trips throughout the country." Archeology, she added, remains one of the very good "covers" for the uncoverers.

## Moroccan Jewry

THE RELATIONSHIP between the work of a scholar and his society is now a central issue in academic life. Shlomo Deshen has had extensive anthropological experience among North African Jews in contemporary Israel, while his present book is based on written sources and deals with Moroccan Jewry in the pre-protectorate period. He thus is faced with the dual challenge of drawing a historically objective portrait and of being responsible to a significant sector of Israeli society, and, as he points out, to his society in its totality.

This is accomplished by pursuing the theme of the individual and the community as it is expressed in rabbinic literature — judgements, responsa, and ordinances — over the course of the 18th and 19th centuries. The *halachic* tradition represented here derives from late medieval Spain, which the Eastern European rabbis of the 16th century also drew upon in developing their own communal institutions. The same tradition, taking root in a Moroccan Muslim environment, faced different problems and developed in different directions.

The documents cited by the author show a consistent tension between leadership based on the initiative of individuals and claims of the community. While ancient terms like "the seven beneficent ones of the town" appear in the literature, they usually do not reflect an established body responsible for formulating and executing policy. Rather many issues were dealt with on an *ad hoc* basis, indicating an ethos of individual responsibility, rather than communal regularity.

An incident, from the beginning of the 19th century, involved a *haham* serving as a slaughterer, *hazan* and teacher. Before Passover, members of the community induced him to do his slaughtering work closer to the main market, a more convenient location. The Muslim butchers complained to the authorities that this might bring

**TZIBUR VIVIMIDIM BEMAROKO** (Individuals and the Community: The Social Life of 18th-19th Century Moroccan Jewry) by Shlomo Deshen. Tel Aviv: Misrad Hahitahon, 102 pp. No price stated.

**JEWISH SOCIETIES IN THE MIDDLE EAST** edited by Shlomo Deshen and Walter P. Zenner. Washington, D.C.: University Press of America, 321 pp. No price stated.

Harvey E. Goldberg

them competition, for it was common for Muslims to buy the meat of *shohatim* which had been declared *haram*. The slaughterer was fined by the local authority and appealed that the Jewish community should reimburse him the costs of the fine. A judgement from Meknes stated that the community had no obligation to pay because the slaughterer had moved upon his own judgement, not as an employee of the community. A similar mode of thought stood at the basis of the common practice in which a *haham* established a synagogue, provided the necessary services, and supported himself by the income from the ritual honours, which were regularly sold as part of the worship.

Deshen sees the growing reliance on individual initiative and responsibility as stemming from the *maraboutic* culture of Moroccan Islam, in which, both politically and religiously, social forms crystallized around the actions of the dominant, active individuals. This is a different sort of "individualism" from that which constitutes the ideological underpinnings of European democratic institutions. His clear presentation of the inner workings of a Jewish society, in its wider historical context, provides a sense of an authentic Jewish tradition, characterized by its own particular vitality.

IN THE VOLUME on *Jewish Societies in the Middle East*, Deshen has cooperated with another

anthropologist/historian, Walter Zenner, in collecting the works of some of their colleagues and bringing them together in a manner appropriate for a college course or for the interested reader. The work of 13 scholars is represented. Four of the articles and the introduction were written for the volume; the other chapters have appeared elsewhere (three originally in Hebrew). An overall framework is provided by the editors, and in essays by Jacob Kutz and Stephen Sharot. Specific studies concern communities in North Africa, Turkey, Syria, Yemen, Kurdistan and Iran. While some of the papers are based on field work carried out in Israel, the focus is on the communities in their original settings.

These studies place the Jewish societies in their respective historical backgrounds and emphasize the importance of growing European influence in modern times, while giving equal attention to dynamics within the communities. The relationship between Jews and non-Jews emerges as an important theme in several of the papers: in North Africa, the indigenous gentiles were all Muslims, while in Syria the Jews were often in competition with local Christians. Various sources are drawn upon: the reports of foreign consuls on the one hand, and rabbinic writings on the other. A range of settings, from urban centres to rural mountain communities, is represented.

Several of the papers show the anthropologist's sensitivity to subtleties of daily interaction. Prestige competition is expressed in traditional forms: in an Iranian synagogue and in dowry negotiations in Istanbul. The complexities of family life in Kurdistan are revealed through observation and the analysis of folk-tales. The inculturation of Tora and Jewish values is highlighted in a classic paper by S.D. Goitein.

This is a useful volume which brings together the work of some of the researchers who, over the past generation, have helped move the study of non-European Jewish communities from the realm of the "exotic" to a permanent and respected place in Jewish and Middle Eastern studies.

### A Lone Bough

A bough sank down on a fence, and fell asleep — so shall I sleep.

The fruit has fallen; and what do I care for my root and stock?

The fruit has fallen, the flower is long forgotten, only leaves remain.  
One day a storm will rage and they will fall, casualties, to the earth.

Afterwards, terrible nights.

No respite, no sleep.

I wrestle alone in darkness, batter my head on the wall.

Spring will blossom again. Only I hang on my stem — bald shoot with no bud and no flower — no fruit and no leaf.

### צנה לו זולל

צנה לו זולל על-גדר רגל —  
כה שן אנכי:

נשל הפר — ומה-לי ולקע.

נשל הפר. הפרת כפר נשקח —  
שרדו העלים —

ירנו יום אחד הפער — נקלו ארצה חללים.

אחר — ונקשכו לילות האצו.

לא מנוחה ושנת לי.

נשבו יקרה אבי, ונאכלי לבד —  
על-נשעי אקלה.

שרביט קרת. לא צין לו וקרת.

לא-קרי ונא-עלה.

Haim Nahman Bialik, the greatest Hebrew poet of modern times, died fifty years ago. The translation of "Tzanah lo zolal," by Ruth Newo is from her bilingual edition of Bialik's "Selected Poems" (Dvir/The Jerusalem Post, \$10.00).



FLORA SOLOMON, who lived to be one year short of 90, completed her memoirs just in time, for she died two weeks ago.

Here is a colourful story, not because she underwent extravagant adventures or had intense spiritual experiences or conceived revolutionary ideas, but because she was rich.

What filled her days — and the pages of this book — is the possession of brass (lolly, spondulicks, the stuff that makes the world go round) in untold quantities; and the expenditure thereof.

Most people are not so privileged, their autobiographies would interest nobody. But a woman who can recall that the first thing she did, when assuming residence in Jerusalem in 1920, was to arrange for the weekly delivery of a case of champagne from Fortnum and Mason, is a woman to rivet public attention.

She was born, as the title suggests, in Baku, which rings better than being born in Lodz or Bialystok. Her father Grigori Benenson was a self-made Russian millionaire. He survived the Bolshevik revolution and a disfiguring vitriol attack by a discarded mistress. After only five weeks in New York, he bought a skyscraper for £10m., half of it in cash.

Flora married another rich man, Colonel Harold Solomon (she never knew how rich; he didn't tell her). Exalted by the Zionist vision, she persuaded him to take a post with Herbert Samuel in the Mandatory administration. To judge by the description, her home may have been opposite the railway station, in the building currently occupied by the British Consulate.

They maintained there a chef by the name of Bröckhelt (pinched from a hotel in Le Touquet), a kitchen-boy, a lady's maid, a parlour-maid called Kitya, a butler called Nicolai, a nanny for their son called Nurse Oldreyd, and a chauffeur.

WHAT IS nice about being rich is that whoever you bump into turns out to be famous. Two bachelors flirted with her in Palestine. Who? One was Peter (that is to say Pinchas) Rutenberg, the other was Mikha (that is to say Moshe) Novomeisky. Husband Harold was paralyzed by a fall from his horse. They returned to London. Who tutored her eight-year-old son? The poet W.H. Auden.

And so it goes on. It is fun reading, partly because you and I don't have

## Rich and various



**BAKU TO BAKER STREET:** The Memoirs of Flora Solomon by Herself and Burnett Litvinoff. London Collins, 240 pp. £11.95

**LOYALTIES** by Daniel Patrick Moynihan. New York, Harcourt Brace, 96 pp. \$9.95.

David Krivine

tutors for our sons, and if we did it would never never be W.H. Auden, even though he was only a poor student at that time. But to be fair, the book is well written.

Flora had a phenomenal memory. Famous names crowd each other on the page. Pamela Churchill, née Digby, became Pamela Harriman (Averell's wife). Annie O'Neill's Irish-peer husband pegged out, so she wed Lord Rothermere, and after that Inn Fleming.

One of Flora's armchairs was regularly occupied by Mr., later Sir Gladwyn, Jebb (he hoped to get a glimpse of Orde Wingate's beautiful widow Lorna, with whom he was in love, and who lived in a flat upstairs). The Marquessa Freda de Casa Maury had previously been Mrs. Dudley Moore, predecessor of Mrs.

Simpson in the Prince of Wales's affections.

Social registers are always fascinating, making you feel you are on the inside. Flora has a sense of humour, which helps. What helps even more is the crisp, racy and witty style of co-writer Burnett Litvinoff (the author of *A Peculiar People*, a book about the Jews).

**IN MID-LIFE** Flora's fortunes changed. Grigor Benenson was ruined by the 1931 slump. Harold died. She got a job with Marks and Spencer, and did well.

She transformed the working conditions of the staff, and this is an absorbing tale in itself. Britain's trade unions, the world's oldest, were out of touch with daily realities, and concerned only with wages and hours of work. Flora introduced job security, proper heating in the work place, comfortable uniforms, decent cheap meals, holidays for shopgirls who had never been away from home, even birth-control.

Mark you, she still wasn't poor and still moved in the charmed circle of the great. She acquired a lover. Who? Alexander Kerenski, head of the provisional government from July to November 1917, and later

exiled by his successor Lenin. She knew Kim Philby and tipped off the authorities about his communist proclivities. She discloses that Philby's first wife was a Viennese Jewess called Litzl Friedman.

Can you put down such a book?

**THE THREE** essays which constitute *Loyalties* made fascinating reading. Senator Moynihan is an American of Irish origin. He shares the fey, poetic disposition of his forbears. However like another Irish opus, *Finnegans Wake* (if I may exaggerate a little), this slim volume needs deciphering.

The first essay deals with what Moynihan calls "the most profound mistake in the history of America's nuclear weapons": President Reagan's decision to build and install the MX missile. This is the argument, as far as I can make it out.

Stage One: the Russians have a relatively small number of huge, multi-warhead vulnerable missiles called the SS-18. The Americans have a large number of small, scattered, mobile (and therefore invulnerable) single-warhead missiles called Minuteman, shortly to be replaced by a more modern version, the Midgetman.

I take this to mean that the Russians have a first strike capacity, and the Americans don't. But the Americans do have their second strike system, which will blow the Soviets' land-based forces out of existence.

The Russians won't use their first strike potential, in order not to provoke America's second-strike response. The result is a successful stalemate "crisis balance," which is what the policy of deterrence is designed to achieve.

Stage Two: the U.S. decides — disastrously — to match the SS-18 with a first-strike 95-ton multi-warhead missile of their own, the MX. Their explanation: they want to achieve parity as a basis for negotiating arms reductions.

What do they achieve in fact, according to Moynihan? Both superpowers are now going to have a huge, vulnerable (as stated above) first-strike capacity, which can be destroyed by the other side if that other side strikes first.

Therefore each side will have its finger on the button. Should, say, an Iraqi-piloted F15, borrowed from the Saudis, drop a nuclear bomb on Sebastopol (and there is a chance in a thousand that something like this could happen), the Russians will assume it is the Americans because they dare not waste time checking —

and *proof*. The world nuclear holocaust has begun.

**MOYNIHAN'S SECOND** essay takes in everything from atomic missiles to the Jewish question. He makes the point that Israel's enemies mount obscene verbal attacks in the UN and accuse the Israelis of Nazi-type racism, and Washington does nothing.

Ambassador Donald McHenry's vote in favour of a particularly vicious anti-Israel resolution in the Security Council, on 1st of March 1980, was one reason why, according to Jimmy Carter, he didn't run for president. This is a right retribution for the State Department, which was guilty of disloyalty to America's closest ally.

**LOYALTY BECOMES** legality in the third essay. It is about breaches of international law. Countries invade other countries all over the globe. The Soviets invade Afghanistan, the Argentines the Falkland Islands, the Americans Grenada. Which of these invasions is justified?

The answer does not depend on whether it is we or they, says Moynihan. The Americans are not always right, nor the Communists always wrong. It depends on the legal situation, but unfortunately nobody cares for the law any more.

When the Persians took the U.S. Embassy hostage in Teheran, the State Department went to the Security Council. It should first have gone to the International Court at the Hague. It should then have ensured that whatever judgement the court pronounced was enforced, by armed troops presumably, since there is no international police.

But the West can be just as bad. The U.S. stood by while Morocco and Mauritania partitioned the Spanish Sahara between them, though the Hague court had acknowledged the Saharan people's right to independence. Indonesia was allowed to conquer Timor.

It is indeed somewhat bewildering that the U.S. can support a government against its rebels (El Salvador), and at the same time support rebels against their government (Nicaragua). Moynihan offers a solution to these dilemmas. It is loyalty — to the letter of the law, to one's friends, to a balance of deterrence between America and Russia.

What if they clash? Wasn't Reagan loyal to his friends when illegally (and therefore disloyally) invading Grenada? Ah well, an Irishman has the right to be a bit disconcerted at times.

needed simultaneously. Someone hasn't heard about cabbage/apple slaw or *tzimmes* made with carrots, potatoes and prunes or with sweet potatoes and pineapple.

This book is available for \$4.95, (there's a \$2.50 refund coupon attached to the book) from Health Valley Natural Foods, 700 Union Street, Montebello, California.

The Kellogg's Cookbook's good looks do visual justice to the simple wholesomeness of the foods themselves. Each of the 270 recipes and variations were tested and approved in the Kellogg's Home Economics Test Centre. There are party snacks and beverages, hearty family casseroles, easy-to-make breads, spectacular desserts, a delightful array of cookies, and much, much more. A microwave cookery section is also included, with age-old favourites such as Molasses Brown Bread and Marshmallow Treats, adapted for the contemporary microwave.

Six kinds of Kellogg's ready-to-eat cereals are readily available in Israeli supermarkets and health stores, so that the recipes can be made with substitutions, if needed.

The book is hard-covered, spiral-bound for easy turning, and worth including in one's cookbook collection. The price is \$4.95 from The Kellogg Company, Battle Creek, Michigan.

**NOW YOU** can toss out all your calorie, carbohydrate and fibre charts and dig in and indulge with Joan Nathan's *helelsh Jewish Holiday Kitchen*.

This soft-covered, spiral-bound book is sheer delight in its mini-history of Jewish cuisine from Biblical times to the present, its delicious tidbits concerning the idiosyncrasies of some of the ritual observances, and of course, its fabulous recipes reflecting the diversity of Jewish culture and cuisine. Even the appealing prels and recipes are enough to stimulate the salivary juices. Also included are a glossary of Jewish holiday and festive foods and a chapter on Jewish wines and drinking.

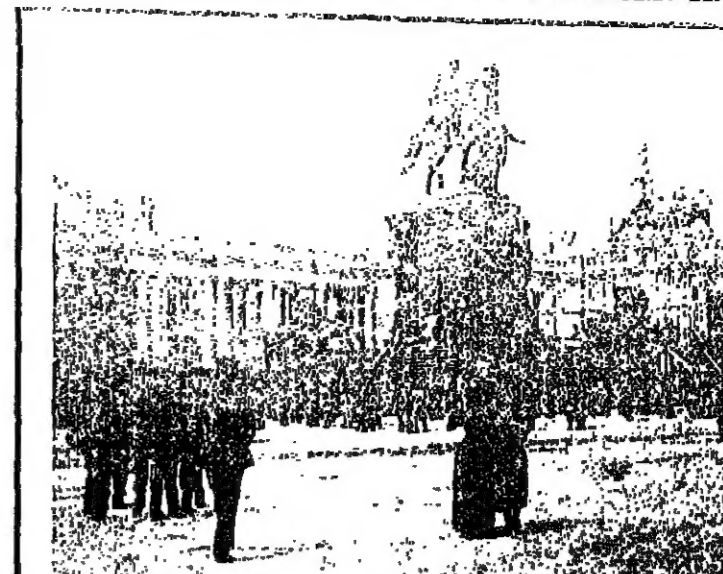
**INTHE** month following June 1967 there seemed at times to be almost a much debate about the foreign media's coverage of Israel's Operation Peace for Galilee. As the war was about the war itself. This was symptomatic of the fact that Israel had fared worse in the foreign media than in any previous Arab-Israeli war. The media were accused of deviations from fair reporting that involved factual inaccuracy, the ignoring of Israel's point of view, and the use of emotive images. Journalists were not simply channels connecting their audiences to the events; they seemed rather to put Israel in the dock. The traditional distinction between news reporting and editorial comment often was not maintained.

The war stimulated much heart-searching among critics and defenders of the media's coverage. The Anti-Defamation League which produced reports on U.S. television coverage, the coverage by major U.S. newspapers, the Black press, and the Catholic press may be singled out for its high standard of analysis, thoroughness and objectivity. Unfortunately, some of the other writing was too polemical, or showed too little understanding of the "news business" to make useful contributions to the debate.

A selection of articles and reports discussing the foreign media coverage of the war has now been collected in *The Media: Freedom or Responsibility*. It includes Norman Podhoretz's Commentary essay "J'accuse," "Lebanon Eyewitness" by Martin Peretz of *The New Republic*, and Joshua Muravchik's "Misreporting Lebanon" reprinted from *Policy Review*.

The collection is balanced somewhat with a couple of contributions from defenders of the media's coverage, including Roger Morris's "Beirut — and the Press — Under Siege," which appeared in the *Columbia Journalism Review*. Case studies of misreporting or alleged bias by individual newspapers, including *The Washington Post* and the *Boston Globe* in which the author of one article I must declare an interest — provide useful illustrations of how some of the quality newspapers erred in their reporting.

The 80 items are divided into three sections: General, the United States, and Other Nations. Given the importance of U.S. public opinion, it is appropriate that over half of the book's content should concern the United States. Although the quantity and quality of research on media reporting in Europe and Latin America was lower than in the United States, the author appears to



The Kaiser Wilhelm I memorial, 1900, from "Berlin in frühen Photographien 1857-1913" by Janos Frey and Helmut Geisert (Munich, Schirmer/Mosel, no price stated). This album of 220 previously-unpublished photographs shows the modest seat of the kings of Prussia gradually becoming the capital of the German empire. After the changes wrought by two world wars, Wilhelmine Berlin no longer exists. A.B.

## Indelible images

**THE MEDIA: Freedom or Responsibility: The War in Lebanon, 1982, A Case Study** edited by Julian J. Landau. Jerusalem, B.A.L. Mass Communications. 455pp. No price stated.

Yoel Cohen

have gone to some lengths in an attempt to present his audience with a representative selection from those regions. A comparative assessment of media coverage in different Western countries has not so far been attempted. That would require placing the media — printed and visual — from the different countries side by side, and the application of a common standard. Nevertheless, surveys from different countries are valuable in allowing preliminary conclusions to be made.

**AS REFLECTED** in Landau's book, most of the writing about the war coverage has tended to be descriptive rather than prescriptive. Thus, most examined the content of newspapers rather than, say, the way foreign correspondents gather the news. This is partly the result of most of the research about the war coverage being done outside of Israel. But some important articles which appeared in the Hebrew media, discussing *hasbara* from an Israeli

viewpoint, have not been included in the book.

It also reflects a bias towards the printed media. Much less attention has been given to television coverage. This is understandable given that the printed media are more amenable to measurement. But given the important role which television played in constructing images of the war, the imbalance is hardly justified. In the long term, bodies in Israel and abroad which monitor the media on a continuous basis for their coverage of the Arab-Israeli issue require to find ways to monitor broadcasting regularly.

The inclusion of a couple of articles on the general subject of war and the media, such as Walter Laqueur's "Foreign News Coverage: From Bad to Worse," could have been expanded to include material on the Falklands, Vietnam and Grenada wars, and other aspects of the Arab-Israeli conflict such as foreign media coverage of the administered territories, because the Lebanon war coverage shared, certain common characteristics with each of these. The complaint that the media emphasize war, crisis, and breakdown of society whereas good news — for instance social and economic developments — makes the headlines much less frequently is not Israel's alone. A badly needed conclusion

could have discussed these wider issues.

How can Israel's image problem be solved? In his introduction, the editor writes that "the fact that there is no appeal to any outside institution in order to rectify mistakes by the media, and that there are no requirements for membership of the press corps, makes the potential conflict between freedom and responsibility more acute." Like the Israeli policymakers, he has failed to recognise the common ground which Israel shares with developing countries in UNESCO, which are advocating a new international information order, because of the alleged bias of Western media in reporting the developing world. Two of the more acceptable goals of the UNESCO proposals include establishing systems for licensing foreign reporters, and for correcting information published which was subsequently shown to be incorrect. The editor is not, however, looking for such solutions. "Ways and means have to be found of making the media more responsible to the public it serves, without impinging its rightfully deserved freedom." That seems optimistic given the journalist's *raison d'être* of generating news. Eric Silver, formerly the Israel correspondent of *The Guardian* and *The Observer*. When asked, at a Hebrew University symposium about the war and the media, what effect the debate had had, replied that the only accounting journalists had done was to count the congratulatory telegrams they had received from their head offices.

**NO DEMOCRATIC** government can ban the foreign media, but officials should ask themselves whether the country's image is really promoted by a policy of free access. The full implications of the information policy, developed in the aftermath of the 1967 war, of encouraging free access for the foreign media, in order that Israel's case should be reported, were not thought through. Much of the problem of Israel's image, discussed by only a couple of the contributors to the book, was one of over-exposure. The main problem about the war coverage was not the factual errors committed by journalists, or even the intrusion of value judgements into news reports. Rather, it was one of exposure: the volume of coverage given to different aspects of the war, and the lack of coverage given to others.

Nor is it limited to the Lebanon war. After Washington DC, New York, London and Paris there are more foreign correspondents in Israel than in any other country. A small country at war, with some

spectacular military episodes behind her, plus the fact that it all takes place in the Holy Land, makes for good journalistic copy. As a result of their news organization maintaining a bureau in Israel, some correspondents have a tendency to over-cover local events in order to justify the financial investment made by their organization. Improvements in media technology have deepened the problem. Whereas in the 1967 war film reports by foreign correspondents had to be flown by aeroplane to head offices abroad, today film shot on portable "minicam" cameras can in the case of some bureaus be "bounced back" to the bureau and beamed via the bureau's own satellite facilities to New York. In addition, the increase in the number of news programmes in the U.S. and elsewhere has created a greater demand for "news."

Foreign governments and public are thus now brought that much closer to events in Israel. This poses a challenge to officials. Whereas 15 years ago a press conference could be held several hours after an event, today it is necessary for spokesmen to respond within the hour in order that their government's position will make the next TV or radio bulletin. Yet given the need to consult ministers or even the full government, this is not always possible. It took officials several days before the Palestine Red Crescent's claim of 600,000 refugees was checked. By that time the image had already been indelibly impressed on world public opinion, and resulted for Israel in a significant loss of public support for its case.

**A RELATED** problem is that an audience requires background knowledge in order to understand foreign news. But, as an essentially non-historical medium, television cannot provide the background information to balance the volume of news. In the absence of such a balance, distortion is inevitable, and events will be taken out of context. They will be internalized by the audience, who will apply stereotypes and personal value systems, and produce, among other reactions, an anti-Semitic one.

These are the issues which ought to have been tackled in the book. Nevertheless, it is required reading not only for journalists but for officials and Jewish community leaders. For it is to be hoped that like the debate, it will have made a useful contribution in the longer term in arousing both journalist and audience to the need for objective reporting.

Dr. Cohen teaches political studies at Bar-Ilan University.

"HAPPINESS," according to an early American kitchen sampler, "is an unexpected gift." The modern version would add... "of a cookbook."

The new deluge of cookbooks (and they never cease rolling off the presses) deal mainly with natural "health" foods, tend to avoid meats, fats and sugar, and stress fibre, grains, bread and raw fruits and vegetables.

Two such Penguin paperbacks have come to Israel: *Eat Your Way to Health* by Vicki Peterson (£1.95) and *Friends of the Earth Cookbook* by Veronica Sekules (£2.95).

Peterson discusses the foods we eat that are obtained from field or farm, and were used also to heal ailments by the ancients and the neo-ancients.

The lowly onion, and its cousin garlic, once enjoyed highest social status as natural antiseptics, antibiotics and preventers of heart attacks and coronary disease. Onions also contain calcium, phosphorus, potassium, iron, niacin and Vitamin C. And surprisingly, one cup of

## Eat, kinder, eat!

Anne Wolfson

cooked onions contains more fibre than one cup of bran flakes.

Also included in this book are such common staples as potatoes, cabbage, parsley, yogurt, olives, oats, honey, as well as other foods, herbs and beverages. The constituents, history, health-giving qualities, folk and culinary uses are given for each food listed. The reader learns that not everything he eats is jam-packed with additives, preservatives or calories.

**THE AIM OF** *Friends of the Earth Cookbook* is to change our dietary pattern — less meat, more vegetable. Protein should be obtained from the less costly (economically and ecologically) combinations: cereals with milk; bread or legumes with cheese; fish

with potato; legumes with grains. The recipes feature these combinations, are easy to follow and easy on the wallet. In keeping with the theme, the book is printed on earth-textured, earth-coloured paper.

**TWO OTHER** health cookbooks, published by food producers and available directly from them, are worth perusing. *The Natural Foods Cookbook*, a spiral-bound, soft-covered book with 13 full colour appealing illustrations, utilizes many of Health Valley's 300 natural food products — a few of which are available in Israeli health food stores.

Besides sections on the usual categories — soups, salads, fish, etc. — there is a guide to good eating. Fruits and vegetables, for instance, should not be combined in one dish because they can cause digestive problems, as different enzymes are

**THIS SMALL** volume, published in the framework of a German series of Introductions to Foreign Law, admirably succeeds in outlining the foundations of Israeli Law. In view of the heterogeneous and complex nature of the Israeli legal system, the author's success is remarkable. It is primarily intended for the foreign reader but may be of equal benefit to Israelis who take an interest in the nature and development of their country's law. Some insights of the author may be valuable even to a lawyer familiar with the intricacies of the local system.

Besides its qualities of succinctness and accuracy, the book is surprisingly readable. One seldom encounters in legal literature such linguistic elegance. The author's exceptional mastery of German would make him a talented writer on other than legal topics.

The book begins with a short historical introduction and a description of the legal sources. Bin-Nun's main emphasis is on the more specific features of Israeli law in the light of national and religious ideologies. He analyses the significance of legal codification in the context of the till-recently predominant influence of English Common Law.

The following chapters treat briefly the major branches of modern Israeli law: constitutional law, welfare law, environmental law, taxation, criminal law, commercial law,

## Incomplete process

**EINFÜHRUNG IN DAS RECHT DES STAATES ISRAEL** by Ariel Bin-Nun. Wissenschaftliche Buchgesellschaft Darmstadt. 159 pp. No price stated.

Izhak England

private law (including family, succession, property, contracts, torts, procedure), and finally the court-system and legal profession.

In view of the very limited scope of the book, the author was compelled to select from each field a few salient points and disregard the rest. The selection has been generally successful. In a very few cases the concision of the text results in minor inaccuracies. Thus, the statement is incorrect that Knesset laws which contradict the content of basic laws are generally invalid (p.30). This is true only in relation to so-called "entrenched" sections of basic laws affected by laws passed without the required special majority.

Another example concerns the no-fault legislation for traffic acci-

dents, where the important fact that the victim's right of compensation is subject to ceilings goes unmentioned (pp.142-143).

Even if the necessarily restricted scope of the book is acknowledged, one would have expected at least a brief treatment of some subjects. There is no treatment, for instance, of the principles of unjust enrichment, or of the important field of securities in property law.

On the other hand, in many places Bin-Nun has critical comments which are very much to the point. The State Controller's lack of efficient executive power is remarked on (p.39); bureaucratic obstruction of environmental protection measures is explained and chastised (pp.68-72); the exemption of stock market gains from income tax is criticized (p.76). There is a detailed critical analysis of the structure of the Mandatory Criminal Code Ordinance (pp.79-82), now embodied in

the Penal Law of 1977.

The European background of Bin-Nun provides him with a viewpoint from which to assess the strengths and weaknesses of the procedural system, which follows the adversary Anglo-American pattern. In his eyes, it transforms the trial into an opportunity for a forensic display (pp.95,147).

The concluding remarks on the nature of contemporary Israeli law are noteworthy: the system has undergone important changes in recent years though the process is still not complete. There are still considerable gaps in the statutory law. Courts fulfill a major creative function in closing them. Imperfect legislation may have its advantages: it allows a changing system enough flexibility to avoid premature crystallization.

This valuable and timely book fills a gap and should be translated into English for a larger audience.

Dr. Cohen teaches political studies at Bar-Ilan University.

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NOT ANOTHER book about actors! After all, there is little reason to suppose that actors and actresses are intrinsically more interesting than lorry drivers, pastrycooks or even Mifal Hapayis sellers. But the Redgraves are, after all, the Redgraves, brilliant, beautiful and above all very good actors.

And who is Deirdre, what is she? Deirdre was married for 14 years to Corin, the middle and least-known of the children of Sir Michael and Lady Redgrave. She little knew what she was letting herself in for when she became part of this spectacular dynasty. She was born Deirdre Hamilton-Hill, and the name says it all — a typical Sloane Ranger at the beginning of the Sixties. Mummy and Daddy frightfully Establishment.

Deirdre first laid eyes on Corin, tall, handsome, blue-eyed, when he was playing Lysander in *A Midsummer Night's Dream*, produced by Tony Richardson (soon to be Vanessa's husband), and immediately fell in love with him. They were introduced by a common friend, Corin, it seems, is the most genuinely brainy of the Redgraves, having obtained a Double First in English at Cambridge (the haunt of Burgess, Blunt, Philby *et al*).

However, although dazzled like everyone else by the Redgrave aura, Deirdre was no fool, and she soon began to sense the not-so-attractive reality behind the facade. "It was on those weekends that I began to perceive how well the Redgraves played out the drama of *The Family*. The discussions were always scintillating — theatre gossip, heated political discussion. They were all interested in each other's careers without quite coming to grips with everyday life, with each other's personal problems or with any emotional crises that might demand more than an outward show of affection. They would lavishly praise a performance, analyse each detail of Corin's make-up or delivery, but never noticed our shoes were repaired with cardboard (Corin was just scraping a living then)... Like many of the people surrounding the Redgrave family circle, I was at first completely taken in by their image... They played the close-knit family at home as well as they played



PLO supporter peddling her Workers' Revolutionary Party paper.

## Lines and gestures

**TO BE A REDGRAVE** by Deirdre Redgrave and Danae Brook. London, Robson Books, 234 pp. £7.95. Aviva Even-Paz

Ibsen and Shakespeare on stage. Because I was unused to the flamboyance and constant parading, it took me a while to realise how faraway my concept of real relationships was from theirs. Their world was made up of lines and gestures."

Sir Michael, it seems, was the key to this vast chasm between life and art. When he bothered he could be the most charming and thoughtful of men but usually he was aloof, remote, and even built himself a small flat at the bottom of the Redgrave garden in the country. As a father-figure he was non-existent. It was this absence of real love and security that Deirdre, probably correctly,

tried to run, they attacked her with machetes. It was revealed at her autopsy that she put up a long struggle... It also revealed that she had been buried alive. Earth was found in her intestines."

This horrifying incident, while shattering Deirdre, only encouraged Corin and Vanessa to further extremes, and to look for a "stronger structure, a stricter discipline." We all know the results in Vanessa's case.

Corin tried hard to live up to his socialist ideals, and told Deirdre that they must drop such bourgeois habits as going out to dine in restaurants or having friends in for dinner. She didn't mind so much about the restaurants but she had become very dependent on her friends as Corin left her alone more and more. The party comrades used their home as a doss-house, ignoring her and her two children, Luke and Gemma.

Like many another young wife and mother left on her own, Deirdre was forced to carve out a life for herself. She did this, not in a very lofty fashion perhaps, but still a respectable one, by opening an antique clothes shop with a girl friend. Earning her own money changed her whole attitude to herself. In the end, the marriage broke up as it became more and more evident that Corin was really married to the Workers' Revolutionary Party.

Strangely enough, it was Rachel Redgrave who most fully understood Deirdre's predicament and urged her to strike out on her own. She was the true backbone of the Redgrave family, and now that Sir Michael is suffering from Parkinson's disease and is unable to perform, she has returned to acting on the stage and television in order to keep up the style to which they have become accustomed. She recently played *Lady Manners* in *The Jewel in the Crown* on Jordan TV, under her original stage name, Rachel Kempson.

On scrutinizing what was the nature of Corin's feverish activity, it seemed to consist mainly of selling left-wing rags at factory gates, or fund-raising from people who were much poorer than the Redgraves. And as an actor, where is Corin now?

**TO GIVE** an example of the fanaticism they swallowed: one of their closest friends, Gail Benson, ran off to Trinidad with Hakim, a follower of Michael X, a forerunner of the infamous Jim Jones of Jonestown. Whilst there she became convinced that there were some funny goings-on in the commune. As Deirdre tells it (although how did she know what was actually said?), "Early one morning while Michael and Hakim were out, she was led by Michael's henchmen to a shallow grave on the commune's grounds. 'Do you know who this is for?' they asked her. 'Of course not,' she replied innocently. 'It's for you,' they said. When she

## The other Vanessa

**VANESSA BELL** By Frances Spalding. London, Weidenfeld & Nicolson, 339 pp. 12.95

Benny Morris

queen bee of Tavistock Square. Virginia may have been the genius, Lytton and Maynard tower in their own right, but it was Vanessa who presided, with quietude, grace, taste and unconventionality for decades.

Virginia herself conceded Vanessa's "overpowering supremacy" after Vanessa had written to her, in 1929: "I am a failure as a painter compared with you (as a writer), and can't do more than pay for my models."

**VANESSA EXUDED** calm and happiness most of her life. Virginia, in 1936 wrote to her nephew (Vanessa's older son) Julian about Vanessa in Charleston, where she was living with the painter Duncan Grant: "How I envy them. There they sit, looking at pinks and yellows, and when Europe blazes (it was a fortnight after Hitler had remilitarized the Rhineland) all they do is to screw

their eyes up and complain of a temporary glare in the foreground."

Not that Virginia was much of a political animal herself. But there is a story that Vanessa read two-thirds through a copy of *The Times* before she realized it was several years old.

Painting, foreign travel and relationships — above all, relationships — marked Vanessa's passage through life. First she was married to Clive Bell, the art critic. Next, Roger Fry became her lover, and then Duncan Grant, her friend and lover till her death in 1961. And then there were other friends, and the family, and fellow-painters, and writers.

Spalding spends too much time on Vanessa's social engagements — some of which, after all, were ephemeral — and on trips to the continent, and on houses she rented in England. This is perhaps the book's major failing.

But the evolving, often complex relationships are handled for the most part with mastery and patience, and the beauty of Vanessa's life is forcefully conveyed. The reproductions of some of her paintings, in colour or in black and white, add to the book's radiance.

**IT WAS NOT** all a rose garden. The death of her mother Julia and her half-sister Stella, the early death of her brother Thoby, and then the deaths of Roger Fry and of her son the poet Julian Bell — he was with an ambulance unit in Republican Spain during the Civil War — seemed to have left her, as Spalding puts it, no longer capable of happiness. When Virginia drowned herself a few years later, it crowned the tragedy, though Vanessa lived on until the ripe age of 82, painting all the while, surrounded by grandchildren and great-grandchildren.

Spalding brings out the wry, ironic humour of Vanessa and demonstrates how her reasonable and solid facade was a form of camouflage rather than her essential self.

Cory Bell, Clive's brother, endeared himself to Vanessa, writes Spalding, "by once muttering 'nearly dropped the fucking thing' as he clutched at the heavy family Bible and read aloud at morning prayers."

To Clive she wrote, shortly after their marriage: "I hope you'll see your whole life as a mistress soon and get some amusing gossip out of her."

A great deal — too much for some people — has been written about Bloomsbury. But anyone interested in this brilliant group will want to read Spalding's book.

## Traveller

**AMONG THE RUSSIANS** by Colin Thubron. London, Heinemann, 212 pp. £8.95.

Edith B. Frankel

**THE MAGIC** attraction of Russia has always been based on its vastness, the great variety within its borders, the exotic nature of its many peoples, and its forbidden quality. The Russian Empire, like the Soviet Union, frowned on the foreign tourist, limited his movements and feared him. Here was not a country of friendly smiles but of grim faces, circumspect behaviour, and much suspicion. If you manage to make friends with a Soviet Russian, you will find him a warm, generous, and open person. But he will always have an underlying fear of what the relationship may cost him in the long run.

Colin Thubron, who has written several other travel books, took his car to the Soviet Union, and spent four months driving through Russia, Estonia, the Ukraine, Georgia and Armenia. This may seem a carefree and spontaneous mode of travel but it had all to be mapped out in advance, approved by the Soviet authorities, and organized. Thubron was expected wherever he arrived, and was sometimes supplied with an In-tourist guide.

It was, perhaps, his mode of travel, and the choice of places where he stayed overnight, that flavoured Thubron's view of the people he met. He had been given the names of some people to visit but he had mostly chance meetings, and often at the camping sites and motoring hostels, where it had been arranged he should stay.

His range of acquaintance was quite different, therefore, from that of a visiting scientist, or a writer, or an official tour, or of a student spending a year at the university, or of someone wanting to meet technicians. Thubron met people who hang around camp-sites, and seek out foreigners (and are looking for jeans, or other material possessions regarded as Western). They tended to be heavy drinkers (he matched them in this), unhappily married, cynical, living grey lives of endless monotony. The general picture is grim. Thubron does not have any uplifting experiences, though many travellers who return from the Soviet Union find themselves inspired by the individual decency, bravery and idealism of people they met there.

**IN GENERAL**, his descriptions of people are inferior to his ability to depict Russian landscapes. Thubron gives some historical account also of the places he reached. So our vicarious visit covers the rather sordid contemporary scene as well as tales of tsars and their women and warriors, gold-domed monasteries and exotic trap-pings. The occasional anachronism (Kolnini is described as having been once a staging-post between Leningrad and Moscow) jars.

Also unpleasant is Thubron's description of certain national groups. He refers to the people of Georgia in an overly-scientific way as "the black-eyed Armenoid kind," and, in his few encounters with Jews, he makes them extremely unattractive. (His description of his meeting with a Jew in Tbilisi recalls well-known and unpleasant generalizations: "prophet above, lecher below," and with a voice "soft and maudlin.")

**OUR ATTENTION** span for any thing other than politics has been very short lately. In the spirit of the times, this column will be a broad coalition of diverse subjects.

The first will be a versatile household repairs company called *Yadei Zahav* (Golden Hands). When it opened a year ago I reported its programme for an annual subscription service for repairs to electrical, water and drainage systems, and windows and doors, with the added attraction of a 24-hour clearing office for calls. *Yadei Zahav* is functioning actively through four centres — Tel Aviv, Jerusalem, Haifa and Beersheba, covering the country from Nahariya in the north to Dima-na in the south. The current annual fee is the equivalent of \$110.

The company's new general manager, Shmuel Herman, a former vice-president of Kopel Tours, has just announced some ambitious developments.

Interestingly, he is not pushing the subscription system, although he told a press conference that there are over 1,400 regular subscribers who use its services on an average of half a dozen times a year. The vast bulk of *Yadei Zahav's* business today is based on one-time calls for repair help — and return calls from satisfied customers.

I can testify to its reasonable charges in this field, as well as to its general reliability. True, one of its uniformed workmen recently failed to show up for a window-shutter repair job on two successive days, but the office was most apologetic and the man has since been fired.

It is the firm's policy to make a follow-up phone call after each job to inquire whether it has been carried out satisfactorily.

**YADEI ZAHAV'S** most ambitious new undertaking is an agreement with insurance companies to carry out repairs in the homes of their policy-holders. So far, agreements have been signed by firms Phoenix, Clal, Sahar, Ayalon, Manor, Menorah and Mizrah, with negotiations almost finalized with Hasech and Migdal.

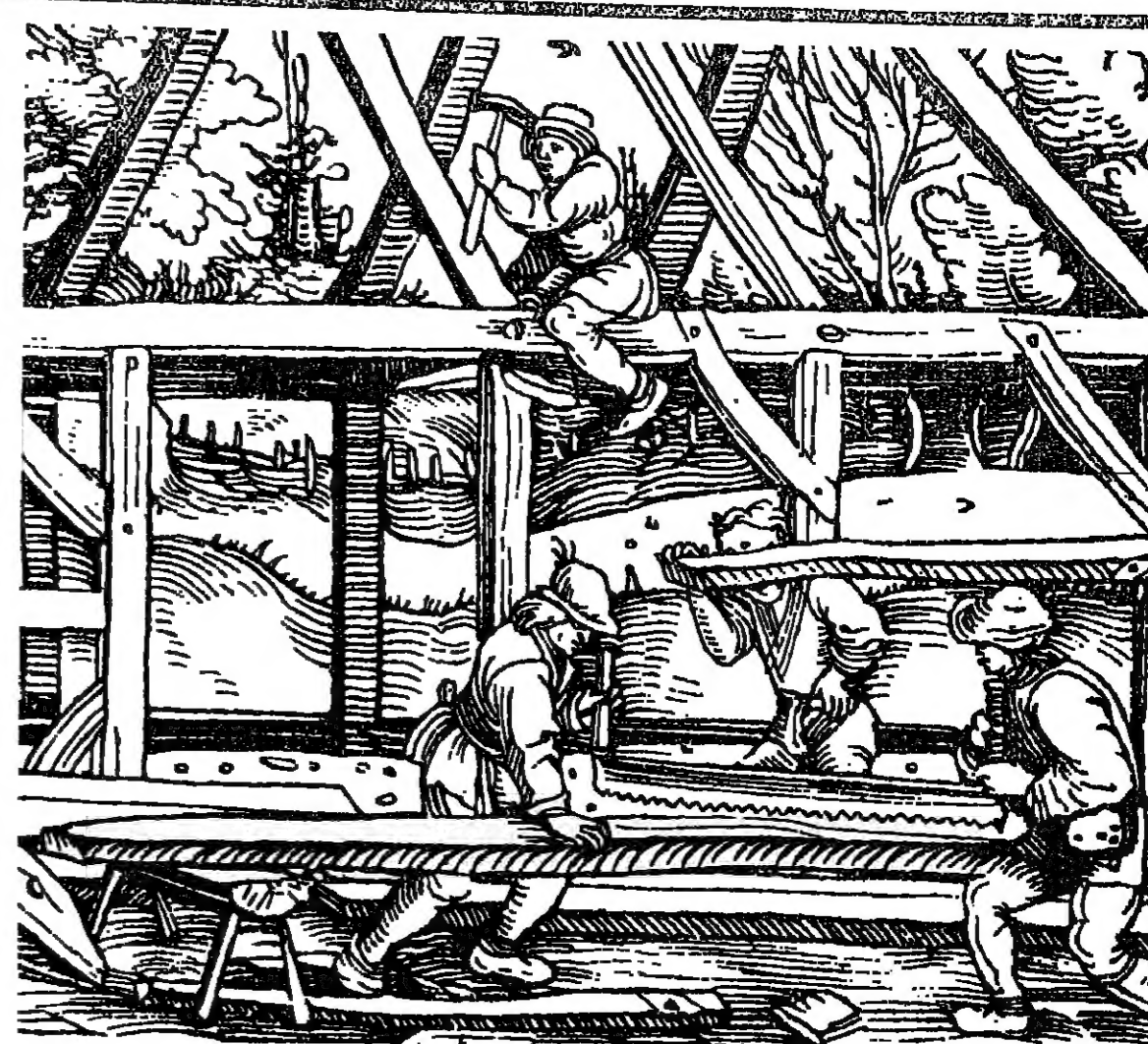
Under the arrangements, the insured householder has the option to call in *Yadei Zahav*, which will do the repair work and collect the payment directly from the insurance company, apart from the amount for which the client is liable under his policy. This saves the householder the inconvenience and inflationary loss involved in paying the bill and awaiting his refund.

The advantage to the insurance company is that it is dealing with a single central repair firm which it trusts to do acceptable work at fair prices. In cases where the damage exceeds \$250, the insurance companies send their own assessor to double-check on *Yadei Zahav*.

Householders insured with companies in this scheme are not required to use the service; but if they choose to use the conventional method of having the job done themselves and submitting the receipt, the insurance company will not reimburse more than *Yadei Zahav* would have charged for the same job.

Another advantage to the insurance companies, says Herman, is that it trusts *Yadei Zahav* not to inflate bills with repairs and renovations which had nothing to do with the damage for which the client was actually insured.

**OTHER NEW** services offered by *Yadei Zahav* include renovations and house-painting, interior decorating and architectural design. An annual subscriber for repairs will get a 10 per cent discount on these auxiliary services.



## Grab bag

MARKETING WITH MARTHA

*Yadei Zahav* also offers services for installing special equipment in homes and offices, such as anti-electrocution devices, semi-automatic fuse panels, and energy-saving time switches for air conditioners.

After *Yadei Zahav's* programme recommended the use of the anti-electrocution device for homes and named *Yadei Zahav* as a possible address, the firm put in nearly 10,000 such devices. It works by switching off the current completely if there is any discrepancy between input and outflow, as may happen if a child sticks his finger or an instrument into a wall-socket, or if there is a fault in an appliance.

When *Yadei Zahav* was launched, much fuss was made of the fact that it had submitted its service contract to the Israel Consumer Council for its appraisal, and gained its approval — though it was forbidden to use the Council's name in its advertising. Recently, I had occasion to ask the Council, on behalf of a reader, whether I could safely recommend *Yadei Zahav's* services and annual subscription system. I was told that in a year, the Council had received only one complaint about the firm, and a relatively minor one at that. I also received one or two letters from dissatisfied customers who wanted to cancel — which may be done with appropriate notice in writing, according to the contract terms. Money for the remaining period is refunded, Index-linked, but with a 20 per cent service deduction.

The *Yadei Zahav* contract terms are available in English as well as Hebrew. The firm's main office is at 23 Rehov Balfour, Tel Aviv (03-284739 or 289827).

**ONE THING** Tel Aviv has been sorely short of is restaurants which are kosher, clean, attractive — and reasonably priced. Opened last month is the Mendele self-service restaurant, which also functions as the sole dining facility for the Adiv Hotel, to which it is adjacent at 5 Rehov Mendele, near the seafont. The new restaurant is under the management of Benny Harush, formerly in charge of the El Al staff

dining room at Ben-Gurion Airport. The cuisine is described as home-style European-Jewish.

For the equivalent of \$4.50 including VAT, the Mendele offers a four-course meal of *hors d'oeuvre*, soup, meat with two side dishes, and dessert. Drinks are extra. You can also choose individual items.

From 7 to 10 a.m., the Mendele serves a typical Israeli dairy breakfast for about \$2.50. At noontime, 11 a.m. to 3.30 p.m., and in the evening, 6 to 9 p.m., the restaurant is "meat only."

Although it is kosher with certification from the rabbinate, the Mendele can open on Friday nights and Saturdays, because it is classified as a hotel dining room. Customers who wish may pay in advance for Sabbath meals, and hotel guests may charge them to their room bills.

A NEW free address booklet in English, is put out by the Hisudrut Consumer Protection Authority and trade union department. Titled *Where to Complain*, it gives addresses and phone numbers all over the country for complaints on virtually anything from contaminated foods to labour relations. The Hebrew version is called *Yeshi K'tovet*.

Government agencies and public utilities are meticulously listed. But conspicuously absent from the booklet is any mention of the Histadrut's rival consumer protection organizations: the government-financed Israel Consumer Council; the independent Israel Consumers' Associa-

tion and the Organization of Religious Consumers; and the commercial sphere's Better Business Bureau.

Nevertheless, the booklet is useful, and can be obtained from the Consumer Protection Authority's main office, 5 Rehov Ben Shaprut, Tel Aviv (03-264034 or 431335). It lists all its local branches, situated in Workers' Councils throughout the country.

The booklet includes some useful services which most of the public does not even realize exist, such as the Wood Pests Extermination Foundation, for advice about woodworm. Also among the entries are the Small Claims Courts.

**I'VE LONG** maintained that everything, good and bad, gets to Israel eventually, if you just have the patience to wait. Sometimes, however, something seems to arrive too late. I'm afraid this may be the case with the new sophisticated bottle-sorting machine which stands in the bottle return section of the Shekem branch on Rehov Ibn Gvirol in Tel Aviv. The main problem is that most of our formerly returnable glass containers have either become throwaways or been replaced by plastic.

It's a pity, both from ecological and economic points of view — and because the new machine is so intriguing. It comes from Norway, though its instructions are in English: "Insert your bottles — machine starts automatically — as fast as you please. Push green button for receipt. Receipts will be cashed at the check-out."

Unfortunately, the Shekem's Golem has little work to do these days, as fewer and fewer manufacturers are taking back glass bottles for re-use.

**FEW THINGS** deserve higher priority than safety for children. The Israel Standards Institution recently awarded its *tav-taken* to the manufacturers of a pacifier and to two baby-cots.

Sharon-Gum received the emblem for a pacifier which meets the conditions of Standard 1157 with regard to the materials used,

strength, non-toxicity, and labelling. The manufacturer was required to affix instructions for proper cleaning and storage of the pacifier to ensure its durability.

The emblem for baby cots went to the Toy-Li and A.M.V. brands for complying with Standard 682, also a voluntary standard for manufacturers. Among other things, it ensures that the space between the bars will be no wider than 7 cm., and that the cot-side will be at least 26 cm. high even when lowered. The cot is tested for strength under strenuous laboratory conditions.

The Standards Institution reports that these are the only products in their respective categories to have earned the *tav-taken*, which is a voluntary one both for locally-made and imported pacifiers and cots.

**FRIVOLOUS** consumer products are not the sole province of "abroad": you can find some right here at home. According to a press release on my desk, nail-polish remover with lemon or strawberry scent is being manufactured locally by Edy Cosmetics Industries Ltd. Besides smelling nicer than plain old acetone, says Edy, the oily, scented essences help neutralize the drying effect of pure acetone on the nails.

Another Edy Cosmetics product seems more suited to our economic needs. It is a nail-polish thinner, a few drops of which are said to revitalize any kind of dried-up nail polish. A single bottle of the thinner is supposed to be enough to reconstitute some 10 nail polishes.

Both products are definitely in the popular price range as cosmetic items go.

Of course, fruit-flavoured polish removers are nowhere near as absurd as the ad I saw recently in the U.S. for special ties for "people with a penchant for getting spots on their neckties." These ties come pre-spotted, in a choice of "grey with cream of mushroom soup" or "blue with tomato soup." The overall background design is composed of spoons.

As eye-catching signs go, how can you pass by one which reads "10 per cent discount on bread and milk"? I spotted it at an unimposing little grocery shop on the corner of Shlomo Hamelech and Gordon. Technically, this is in prosperous North Tel Aviv, but actually, the neighbourhood is made up mostly of old key-money buildings in which many of the inhabitants are pensioners.

My curiosity got the better of me. Yes, the 10 per cent discount is given on ordinary subsidized bread and milk. The proprietor, an innovative young man named Yisrael Granot, says that 10 per cent is just about his profit margin on these products. He doesn't give a discount on the high-priced specialty bread and milk — as "people who can afford these can pay full prices."

The sign is certainly a come-on for customers at this self-service grocery, which opened earlier this month. It replaces a perfumery shop which Granot had at the same location. "Cosmetics aren't selling so well; I think many people buy them abroad these days," he said. "There was a need in the neighbourhood for a corner grocery." It offers free delivery service in the immediate vicinity, and if the purchase is a big one, quite far afield.

And as a modern version of the old custom of extending credit on groceries, the shop — which doesn't even have a name — accepts Isracard payment provided the bill is sufficiently large. And in traditional fashion it opens at 6 a.m. and generally shuts down for *nesta* time.

Martha Meisels